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1958 CABLE - Yearbook of the Cooper Union

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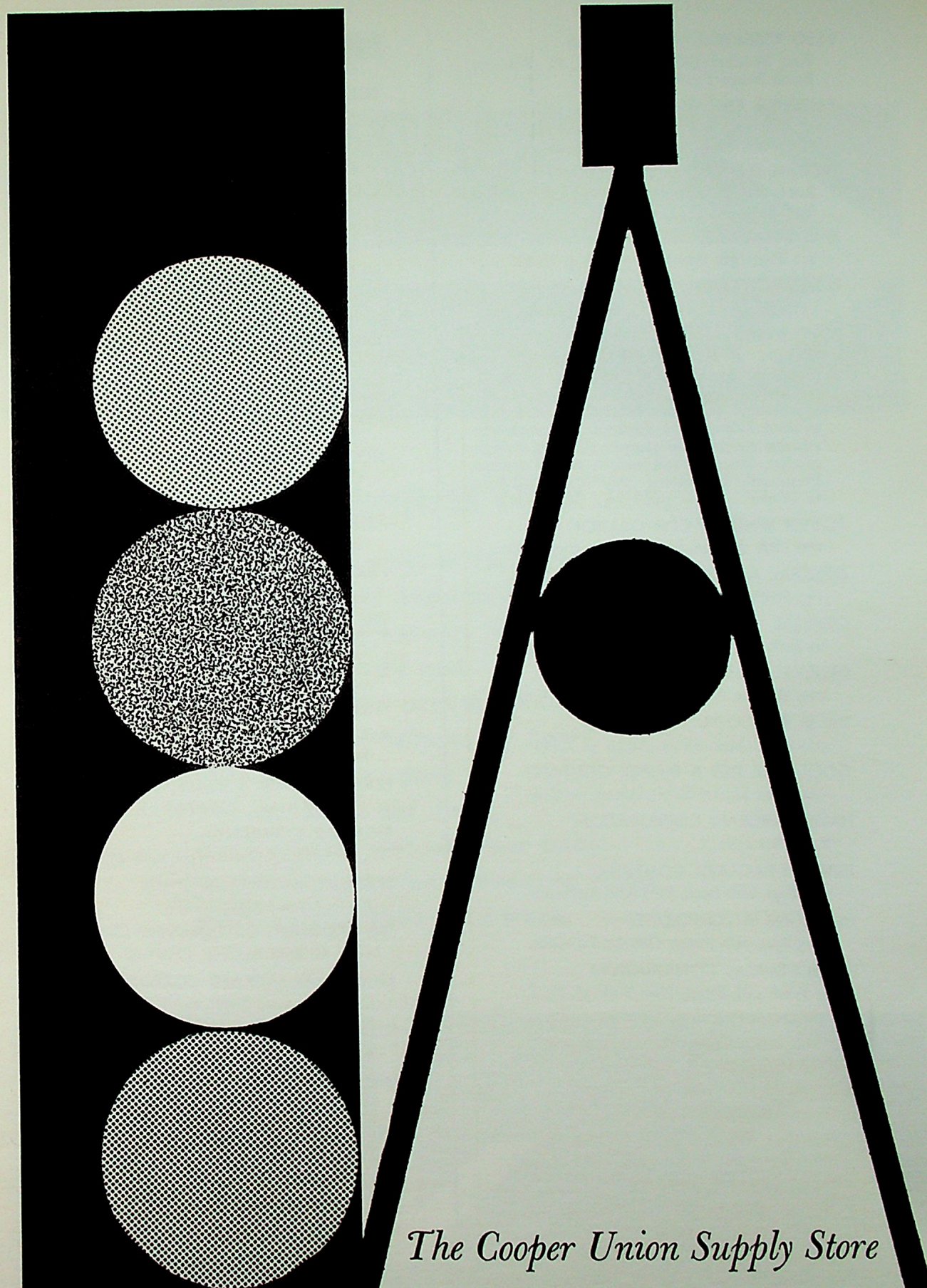
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the time goes by and
by good things accomplished.
Measure your failures by how
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and by things not done,
for boredom will kill your body
and dull your mind a hundred times
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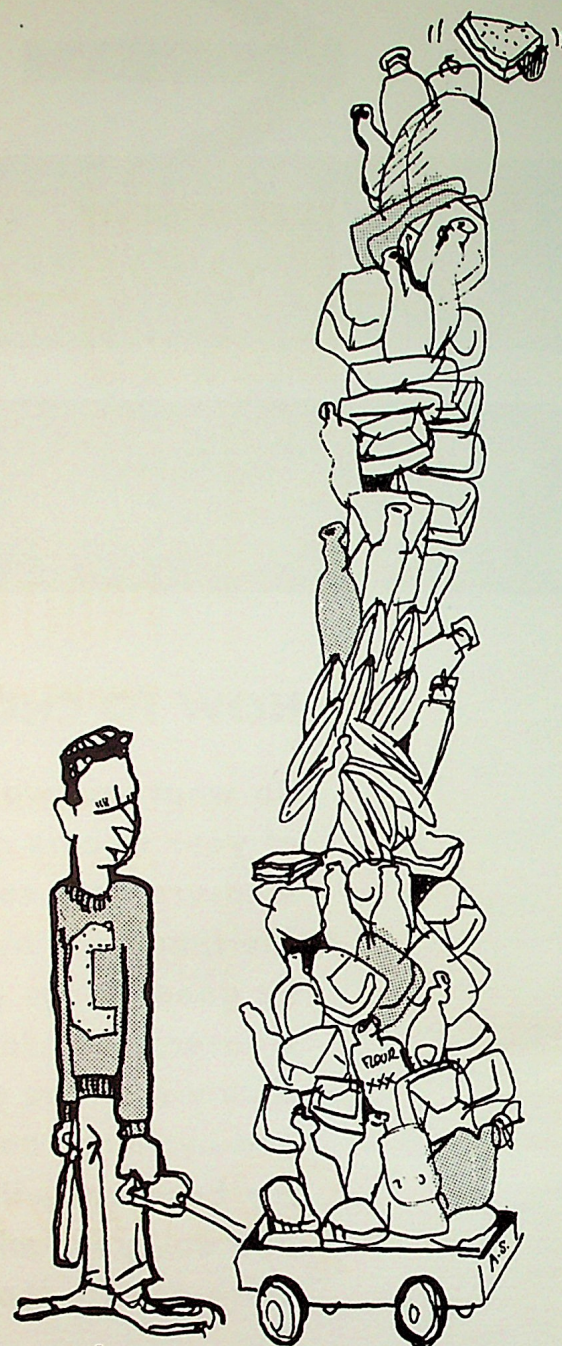
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Nicholas M. Molnar
Class of 1926

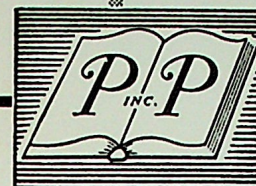
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THE 1958 CABLE is the student yearbook of the Cooper Union. Designed and produced as an extra-curricular activity by art and engineering students, The Cable is distributed to more than five-hundred Activities Plan (AP) subscribers.

Editors Editor-in-Chief: Gary Popkin. Art: Floyd Arnold and Meredith Luhrs. Literary: Ralph Knapp (Eng.) and David Wirz (Art). Photography: Leo Varsano. Seniors: Donald Kisner (Eng.) and Gail Burnett (Art and Arch.). Activities: Marvin Gordon. Business: Arthur Turk. Faculty Advisor: Professor Raymond Dowden.

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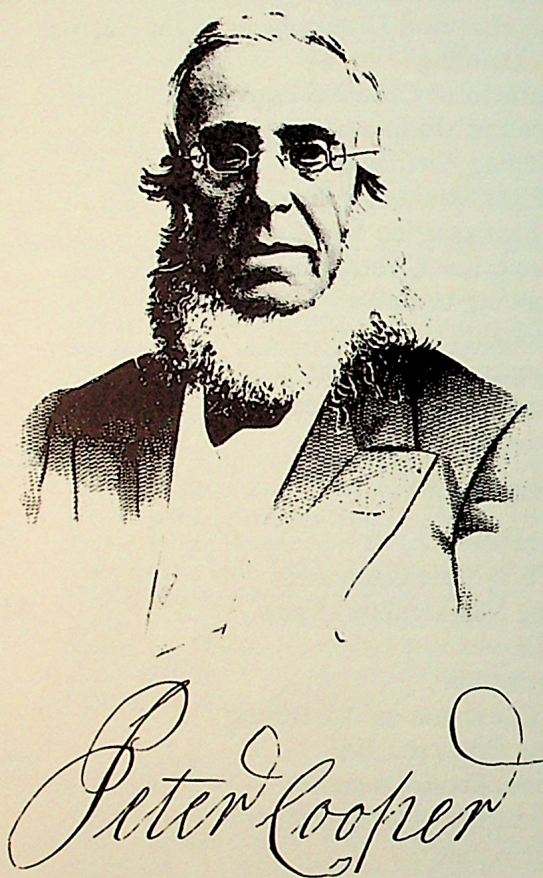
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The Engineering School

The Art School

326483



Laying the Corner Stone

In a simple ceremony more than one hundred years ago the corner stone of Cooper Union was laid. The following is excerpted from a report in the New York Daily Times of Monday, Sept. 19, 1853, headlined: "COOPER INSTITUTE / Laying the Corner-Stone of Cooper Institute / Speeches of Peter Cooper, Esq., and Mayor Westervelt."

"The ceremony of laying the corner-stone of Cooper Institute took place Saturday morning, in the presence of the Mayor, the founder of the work, the architect, the workmen, and a small audience of the public. Although we speak of the laying of the corner-stone, we may add that the basement stories are all completed, and that in a very short period from this a stately edifice will have risen up in the space fronting the Bible House, and occupying the once open area between the Third- and the Fourth- avenues.

"About 9½ o'clock, PETER COOPER, Esq., his Honor the Mayor of the City, the President of the Peter Cooper Insurance Company, Mr. PETERSON the Architect, Mr. AMOS WOOD, the master workman, and others approached the scene, where the ceremony commenced by Mr. COOPER reading the following address:

'Mr. Mayor, allow me to thank you for your kind cooperation in laying this stone, where I trust it will rest forever, with its contents, on the foundation of eternal truth. I design to raise on this foundation a structure to be forever devoted to the cultivation and spread of just and necessary knowledge, until all shall know, from the least to the greatest, those things which make for their peace.

'On this foundation — in this building — I trust that thousands yet unborn will here receive the inspiration of truth in all its native power and beauty, and find in it a source of inexpressible pleasure in spreading its transforming influence throughout the world.

'The great object that I desire to accomplish by this institution is to open the avenues of scientific knowledge to the youth of our country, so unfolding the volume of Nature that the young may see the beauties of creation, enjoy its blessings, and learn to love the Author from whom cometh every good and every perfect gift. My heart's desire is to aid the rising generation to become so thoroughly acquainted with the works of Nature and the great mystery of their own being, that they may so feel and understand those immutable laws that

are designed in infinite wisdom; laws which are constantly operating for our good, and so governing the destinies of worlds and men that it is our highest wisdom to live in strict conformity to those laws.

'I design to make the Institution that is to rest on these walls contribute in every way possible to aid the efforts of youth to acquire that kind of useful knowledge which will enable them to find and fill valuable places where their capacity and talents can be employed with the greatest possible advantage to themselves and the community in which they live.

'My design is to place this institution in the hands, and under the control, of men who will forever devote it in the most effectual manner to the moral, mental and physical improvement of the rising generation; to aid and encourage the young and to improve and better their condition. I design to provide for a continued course of night and day lectures and discussions on the most useful and practical sciences, to be open and free to all who can bring a certificate of good moral character from parent, guardian or employer, feeling the great necessity for the application of science to supply the moral, mental and physical wants of mankind, and believing that the science and philosophy of Government should be applied to the uses and purposes of elevating our race, by giving real security and value to all the varied forms of human labor.

'On the right understanding and application of this science, based as it is on the golden rule of doing unto others as we would that others should do unto us rests, all our hope for the future progress and improvement of mankind. Believing thus, I am determined to secure to our country a perpetual course of free lectures and instruction in the science and philosophy of a Republican form of Government, believing it suited to the common wants of our nature, and necessary for the preservation and security of the rights, liberties and happiness of all.

'In obedience to a clear and settled conviction, I have determined to secure by every means in my power a practical application of a Republican form of Government to regulate the management of all the concerns of this institution, by which it will become the positive duty of all with whom power may at any time be lodged, to use that power and all the privileges of this institution in such a way as will secure the greatest good to the greatest number of youth of our City, our country, and the world.

'While I have declared in this communication that I have deposited, in all sincerity, the opinions that control my own mind, I have at the same time secured by my will that neither my own religious opinions, nor the religious opinions of any sect or party whatever, shall ever be made a test or requirement in any manner or form as a condition of or for admission or continuance to enjoy the benefits of this institution, as long as these walls shall be permitted to remain.

'If, Mr. Mayor, this institution shall be the means of enlisting the youth of our City in the pursuit of knowledge and in the application to a wise and benevolent use, I shall be amply compensated for the labor that has been required to gain the means necessary to accomplish this object, so much to be desired.

'Mr. Peterson, the architect, will give to each one of the men now employed on this building a small coin, which I desire you will present to your wives, with my request that they will keep it, not for the value of the coin, but as something to remember that you have performed useful labor on a building that has been designed and will be ever open to aid in giving such an education

to your children as I have felt the need of, and greatly desired for myself.'

"His Honor, the Mayor then delivered the following reply:

'I am pleased and proud to have been selected for the honor of laying the corner-stone of this institution — a monument of private liberality and public spirit, which has scarcely its parallel in this or any other country — an honor I cannot but feel I owe to the warm personal regard of the friend whose name it bears, and to the high official position which I occupy, than to any merit of my own. But it is an honor which I properly appreciate and for which I am grateful.

'This occasion, sir, is one well calculated to awaken the warm feelings and arouse the sympathies of every citizen who has at heart the interests and welfare of our City, for that welfare and those interests are inseparably connected with the proper training and education of those who are to succeed us . . . '



Edwin S. Burdell PRESIDENT

The Cooper Union—Pacemaker

What is The Cooper Union?

"A pilot plant . . . a pacemaker . . . in the role education must play . . ."

This is the answer that Supreme Court Justice Felix Frankfurter gave one night in October, 1956, when he posed that question to a group of Cooper Union alumni. And what did he mean?

I think Justice Frankfurter meant that for nearly a hundred years The Cooper Union has been identifying the community's educational needs and showing how to meet them.

The prime examples, of course, are those of Peter Cooper's day. The first is the establishment of The Cooper Union. In the first half of the 19th century, when higher education was available only to the wealthy few, there was need for education of the many. And Peter Cooper in 1859 offered a college education, absolutely free, to anyone among the many whose energy and ability qualified him.

Before 1869 there was a "men only" sign on most colleges, and there was a great need for educational opportunities for women. Peter Cooper not only established an art school for "respectable females," but also encouraged women to attend the free co-educational courses in science and art at The Cooper Union.

Peter Cooper saw New York's need for free access to books, and in 1859

he established the city's first free public reading room. At the same time, he anticipated the modern concept of continuing education by establishing free lectures for adults on political and social topics.

When telegraphic communication, in the 1860's, developed a need for trained telegraphers, Peter Cooper established one of the first courses in telegraphy in 1868. By the mid-1870's there was need for photographers and photo-engravers, and Peter Cooper pioneered in their instruction. And when that ubiquitous gadget, the typewriter, was invented about 1880, The Cooper Union was one of the first schools to encourage women to study typing.

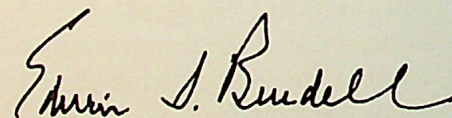
Since then The Cooper Union often has leaped to the educational barricades. By 1900 engineering had arisen as a special branch of study alongside the sciences; and The Cooper Union was the first college in New York to offer free evening courses in engineering.

By 1933 the Cooper Union Art School was in the vanguard of American art schools that had freed their student from the conventional academic strait jacket and had opened the way to freedom of the individual for creative aesthetic expression.

In 1938, when I arrived here, the idea of liberalizing professional education had barely taken root in America. But since that year, The Cooper Union has been stressing and meeting the current need for integrating with professional training, both in art and in engineering, the broad humanistic education that helps students to understand their fellow men and to become constructive and knowledgeable citizens.

In 1957, when Americans were made dramatically aware of their need for advanced scientific and technological training, they were reminded that this need had been anticipated by The Cooper Union. For even as the first Russian sputnik inaugurated a new age, there was published a book called *Brainpower Quest*, which chronicled a 1956 Cooper Union convocation on the theme of "Tapping Hidden Resources for America's Future Engineers and Leaders." And in that study lie many answers to the nation's current and future need for creative and scientific talent.

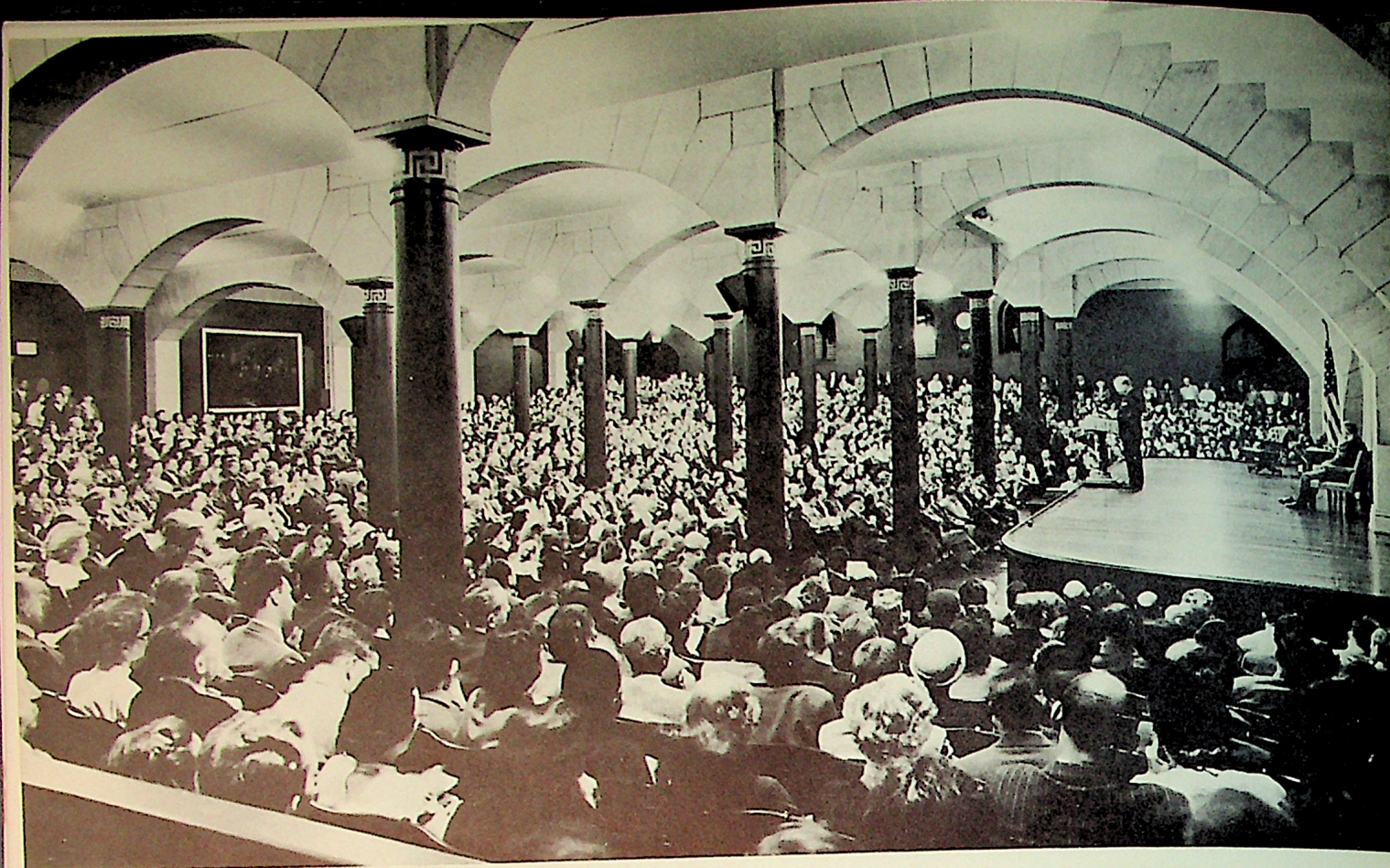
"A pilot plant . . . a pacemaker . . ." Yes, that is what The Cooper Union has been throughout a century that is about to be completed. And that is the role in which The Cooper Union can best serve America now — at the threshold of our second century — and as far on into the future as men can see.



Edwin S. Burdell
PRESIDENT

Events of the Year

- September: Student government is revised, separate art and engineering student councils formed.
- October: "Suspense of Time" an exhibition of early photographic prints is shown at the Museum together with "Ends and Beginnings", a review of acquisitions celebrating the Museum's 60th anniversary.
- Oct. 14: Contributions and pledges to the building fund reach \$4,138,000 with gifts from the Charles Hayden and the James Foundations.
- Oct. 19: Tenth Annual Field Day held at Green Camp despite the ravages of Asian Flu and an overcast morning sky.
- Oct. 21: Drama Club choses to put on Anouilh's "Antigone" after abandoning elaborate plans for O'Casey's "Juno and the Paycock" due to lack of cast.
- Nov. 8-10: Student Leader Orientation Session (SLOS) held at Green Camp led by Bob Puttre, with Amy Eliasoff, Stan Stachura, Howie Solot, Rick Warren, Les Spielvogel, Al Simon, Marilyn MacNichol, and Art Goulet.
- Nov. 16: Varsity Basketball Team defeats Alumni, 69-67, in a tight game.
- Nov. 25: Joint Activities Committee calls for a student planned Founder's Day.
- Nov. 27: Cooper Union Art School Tea held in the Museum.
- Dec. 7: SZO holds first "kumzitz" at Cooper in the Alpha Phi Omega Frat House.
- Dec. 14, 16: Anouilh's "Antigone" is performed by the Drama Club in the Great Hall, directed by Mr. E. J. Poggi with Greta Levett as Antigone and Tony Lang as Creon.
- Dec. 19: Prof. Hugh Wolfe and Robert Gilmore speak on nuclear testing to the Cooper Union Committee for a Sane Nuclear Policy. The meeting of 50 students and teachers send President Eisenhower a telegram calling for a ban on nuclear tests and negotiations with the Soviet Union to end the arms race.
- Dec. 26: The Lambda Sigma Kappa Fraternity House collapses.
- Jan. 29: Hon. Abba Eban, Head of the Israeli delegation to the UN, speaks at the Forum on Israel's accomplishments.
- Jan. 30: Green Camp Committee, after heated discussion, recommends that outside dates be allowed at Green Camp on Senior Weekend.
- February: Middle States Association evaluates Cooper Union.
Mr. Cleo F. Craig elected Trustee of the Cooper Union.
- Feb. 11: MacKinlay Kantor speaks on dangers of world technological progress at the Student Founder's Day Assembly, the program arranged by students under the direction of Frank Bader.
- Feb. 18: Cooper Union Blood Bank receives 87 pints from students and faculty.
- Feb. 20: Dean Vaughan, of the Art School, begins world tour.
- March: Recommendation for Green Camp outside dates on Senior Weekend is reviewed by the Administration. Current policy allowing only Cooper students for overnight recreational trips is reaffirmed.
- March 27, 28, 29: O'Neill's "Ah Wilderness" is performed by the Drama Club in the Great Hall. Directed by Mr. E. J. Poggi with Dave Nelson, Carol Greenberg, Tony Cox, and Tony Lang in lead roles.
- March 28: Comprehensive exhibition of Picasso ceramics opens at the Museum.
- March 29: Annual Dance held at Hotel Diplomat, music by Jerry Leighton's Band.
- April 19: Gano Dunn Match and Gold "C" Dinner held at Green Camp.
- May 10: The Forum celebrates the hundredth anniversary of the first meeting held in the Great Hall.



The Forum

"I design to provide for a continued course of night and day lectures and discussions on the most useful and practical sciences, to be open and free to all . . ."

That man never stops in his search for knowledge, that he strives perpetually to understand the workings of his mind and spirit — Peter Cooper pondered these longings and reached conclusions. So politics and psychology, religion and music, dancing and drama became components of Peter Cooper's scheme of free education.

One hundred years ago the Division of Adult Education of the Cooper Union was given to the public. On Monday, Wednesday, and Friday evening each week lectures on social issues and programs of music, drama, and the dance are presented in the Great Hall. After each of the lectures the audience is encouraged to participate in open discussion — the public clarifies and elucidates still further the matters that are presented to them, and perhaps they begin to see themselves and their condition more clearly.

In addition to Forums, benefits can be had free of charge from the evening extension courses. Vital topics, ranging from Philosophy to Securities and Investing, fulfill both spiritual and material needs.

Through the past century the ideals of Peter Cooper have been realized on a high level. The Forum has comforted a troubled community and its advice has been prized by those fortunate enough to receive it. In the centuries ahead, men will continue to be aided in their search for knowledge and understanding through Peter Cooper's living monument — The Forum.

Raymond Sherman

ADULT EDUCATION

DIRECTOR OF ADULT EDUCATION: Johnson E. Fairchild, Professor

The Museum

The study of the works of art produced by men of past ages is a source of knowledge and inspiration for young artists. In recognition of the value of such study, Peter Cooper proposed the establishment of collections of the works of art, science, and nature "to aid and encourage the efforts of youth to obtain useful knowledge."

The Cooper Union Museum for the Arts of Decoration developed from the collections suggested by Peter Cooper. When first opened in 1894, the Museum was different from most of the museums in existence since it was to be used for study and research rather than for browsing. Guided during its early development by Eleanor and Sarah Hewitt, the Museum sought to provide American industrial craftsmen with a background in the work of European and American masters that would help improve the artistic quality of their own work. A collection of scrap books showing the changing styles in architecture and the decorative arts, and a library for research were established to supplement the collections of the Museum.

The Museum's fine collections of textiles, ceramics, furniture, prints, and drawings constitute a rich source of new ideas for contemporary designers. Writers, art dealers, and art collectors frequent the Museum Library and Picture Collection. Students, however, constitute the greatest percentage of the Museum's visitors.

Through trips coordinated with class studies, the students are first introduced to the wealth of research material contained in the Museum. Individual research work requiring use of the Museum's collection and the Museum Library helps the students, the designers of the future, to know and appreciate their heritage in the decorative arts.

In serving both the community and students of the Cooper Union, the Museum and Museum Library are fulfilling the purposes for which they were established — providing artists with information concerning the work of past artists and aiding the student to acquire knowledge for his career.

Mary Anne Farrell

The Library

There was a time when libraries were inaccessible to most of the world's population, available only to the elite, as it were — to the clergy, the scholar, or to the man who had privileges above other men — and that time was not in the too distant past. Indeed, it was Peter Cooper who was among the first to venture saying that a free reading-room should be made available not only for the "pupils" of the Cooper Union but to "other visitors" so as "to improve and instruct those classes of the inhabitants of the City of New York whose

THE MUSEUM FOR THE ARTS OF DECORATION

DIRECTOR: Calvin S. Hathaway, Professor
KEEPER OF DECORATIVE ARTS: Mrs. Hedy Backlin
KEEPER OF DRAWINGS & PRINTS: Richard P. Wunder
KEEPER OF TEXTILES: Alice B. Beer
ASSISTANT KEEPER OF TEXTILES: Jean E. Mailey
KEEPER OF EXHIBITIONS: Christian Rohling
ASSOCIATE KEEPER OF EXHIBITIONS: I. Howard Kilgus
RECORDER: Mary A. Neen
CATALOG SUPERVISOR: Mrs. Mary F. Blackwelder

THE LIBRARY

LIBRARIAN: Joseph N. Whitten, Professor
ASSOCIATE ART LIBRARIAN: Gerd Muehlem
ASSISTANT LIBRARIANS:
Circulation: Bertha L. Bard
Reference: Aaron L. Fenster
Preparations: Charlotte F. Fishgold
Art School Library: Eleanor M. Townsend
Museum Library: Helen Lindstrom
AUDIO-VISUAL COORDINATOR: Marion Neil
LIBRARY ASSISTANT: Rosalie Richardson

occupations are such as to be calculated to deprive them of proper recreation and amusement."

And so in the mid-nineteenth century, libraries for the student and the man in the street began to materialize. It now seems perfectly obvious that all knowledge is available somewhere for any who want it. But this idea very largely had its beginning and its earliest development at the Cooper Union.

For these hundred years the Cooper Union has stood for the preservation and the free dissemination of materials to all who come to seek after knowledge. In the passing decades, others have caught on to the possibility that perhaps an individual might like to search among the many ideas and facts which have some control and influence over human life. Thus the public library has developed into a powerful organ of communication — the past with the present, the present with itself, and the present with the future.

During the intervening time, the Cooper Union did not stop its program for development. It has done much to influence the public library in terms of service to the people. It continues to welcome anyone who has a serious intent to pursue intellectual matters.

As the time passed, the Cooper Union Library knew that it had new functions — that it had to keep as advanced as Peter Cooper when he created a free reading-room, a thing which was almost unknown anywhere. The Library has had to define its purposes and its goals. With the continuous clarification by Cooper Union of its role in Society, the Library has sought to pick up the pattern. The school took up art and engineering and the Library has attempted to provide the best materials in these subjects, and in the special line of decorative arts which are represented by a fine collection in the Museum Library, available for use by all students.

The Library never forgot its responsibility to provide resources for free thought and discussion. When the incumbent President brought into the Cooper Union a formal humanities program, the Library was ready because this meant a fine opportunity to extend a collection based on the thinking of men of all ages. The Library now makes a particular effort to provide the special type of materials useful to the very highly selected students, all of whom are competent to work with ideas as compared to a smaller proportion of the masses who visited the Library in the years past.

Where to now! The Cooper Union Library is the only one in the world which has the recorded voices, available to anyone to hear, of many of the world's finest scholars. The Library is not different in the sense of its being a college library but its materials — printed and graphic — are representative of what man has found. Through its personnel, books, pamphlets, trade catalogs, pictures, slides, film, tape, and phonograph records, the Library has been planned to supply the richest resources possible to students who wish to explore and find new and finer experiences as they are engaged in activities pertaining to the welfare and achievement of mankind.

Professor Joseph Whitten

THE ENGINEERING SCHOOL

"The great object that I desire to accomplish by this institution, is to open the avenues of scientific knowledge to the youth of our country . . ."

A Note to the Reader

Many people gather together to exchange ideas and experiences: this is the traditional understanding of the university spirit. "The justification of a university," states A. N. Whitehead, "is that it preserves the connection between knowledge and the zest for life, by uniting the young and the old in the imaginative consideration of learning." Although Cooper Union does not pretend to be a university, yet, the philosophical spirit of learning is very much alive. Students and faculty members alike are thinking and talking about their views on such varied subjects as the nature of a good education, the control of atomic energy, the role of the engineer in world affairs, the attainment of happiness, as well as many lighter topics. Indeed, associates of the Cooper Union have contemplated almost all the ideas important to youth and age and to a troubled world of both.

This year, the "Cable," has made an attempt to preserve a record of some of these ideas. Both the faculty and student body have contributed their thoughts and efforts to make of this book a document rich and varied in outlook. Because of the several backgrounds of the contributors, it is not to be expected that all the selections will present a uniform viewpoint. Some indicate a personal philosophy, some a departmental policy; others are humorous or reminiscent in feeling, and at least one is historical in nature.

Nevertheless, in some way, they all represent the Cooper Union we know and will look back upon in later years. Therefore, these words are offered to you with the hope that herein you will find entertainment and enlightenment not only in nineteen-hundred fifty-eight, but in nineteen-hundred seventy-eight as well.

SCHOOL of ENGINEERING

DEAN: Herman L. Tule

CHEMICAL ENGINEERING

PROFESSORS: Arthur H. Radach, Head of Department;
J. Morris Parnas, Clarence S. Sherman
ASSOCIATE PROFESSOR: Henry B. Hays
ASSISTANT PROFESSORS: Edward F. Ferrel, Jr.; Herbert Lubendorf
INSTRUCTOR: Norman M. Kraft
ADJUNCT PROFESSOR: Sheldon Wang

CIVIL ENGINEERING

PROFESSOR: Charles F. Peck, Jr., Head of Department
ASSISTANT PROFESSOR: Milton Alpern
INSTRUCTORS: Charles F. Peck, Jr.; Scatena; Lagunas; Mario A. Masada;
Robert G. Zarba
ADJUNCT INSTRUCTORS: Howard Greenman; Joseph M. Thibault; Joseph
Katz; Joseph S. Ward

ELECTRICAL ENGINEERING

PROFESSORS: Ernest W. Starr, Head of Department;
Philip Nudd; Jean B. Sherman
ASSOCIATE PROFESSOR: Matthew E. Zurek
ASSISTANT PROFESSOR: Aubrey Brown; Frank M. Tolman
ADJUNCT INSTRUCTORS: Ned Landick; Richard Hoffman; Robert G.
Hosmer; Milton J. Lowenstein; Mark A. Rosenthal

HUMANITIES

PROFESSOR: Walter Enbier, Head of Department
ASSOCIATE PROFESSORS: Leroy H. Buckingham; Ralph de S. Childs;
Robert W. Cumberland; Richard S. Thomson
ASSISTANT PROFESSORS: Richard S. Thomson; Frank Calderon; Lagunas
N. Groves; Arthur Starr; Wallace L. Thurman
INSTRUCTOR: Murray Yarnowich
ADJUNCT INSTRUCTORS: Marie R. Ryan; Lee S. Kaplan; Walter J.
Maddison; James R. O'Connor; Ed J. Papp

MATHEMATICS

PROFESSOR: Frederic H. Miller, Head of Department
ASSOCIATE PROFESSOR: James M. Eastman
ASSISTANT PROFESSOR: Charles H. Lehmann
INSTRUCTOR: Norman Schenck
ADJUNCT INSTRUCTOR: Alan Weyne

MECHANICAL ENGINEERING

PROFESSORS: William A. Vague, Head of Department;
Walter S. Lee; Kenneth E. Ladson; Herbert F. Rosenzweig
ASSOCIATE PROFESSORS: Mrs. Mary F. Blais; Edward M. Grunwald
ASSISTANT PROFESSOR: Joseph Fournelle
INSTRUCTORS: Robert K. Bickel; Lee Peck
ADJUNCT INSTRUCTORS: Edward A. Bess; Stanley A. Gerts; William
L. Gerts; Rudolf F. Graf; S. Frederic Guggenheim; Tyler Hark;
Charles Mark; Lorne Tuck

PHYSICS

PROFESSORS: Hugh C. Wolfe, Head of Department;
Donald R. Reed
ASSISTANT PROFESSORS: William D. Elmer; Milton Benker; A. Allen Taylor
INSTRUCTORS: Eugene J. Schmitt
ADJUNCT INSTRUCTORS: Alan Boden; Richard Corwin; Morris Greenman;
Frank Kibitz; Robert Mack; Stuart Liberman; Reginald Smith; Grace
Sprack; Richard H. Tamm; David M. Wolfson

With the Close...

With the close of the academic year, it will be valuable to take a few moments to review the activities of the past months with regard to the work we have done, the good times we have had, and, most particularly, the ideas with which we have come in contact.

The modern world is an immense, complicated, dynamic pattern of ideas, activities, and strivings. Although each man or woman may believe he is living or acting in only his own interests, his life in our complex society is interlocked directly with the lives of hundreds of people and indirectly with the lives of myriads more people. It is, then, eminently worthwhile to improve and advance the individual for the good of all society. Especially is this true in the case of those people who aspire to careers in the professions, sciences, and arts. For, while every person has his worth in society, the thinkers and creators are those who most directly act to advance human civilization. That the scientists and engineers have become, in a sense, the protectors of the society may be attributed to the exigencies of the times.

What is the function of the poets, artists, musicians and philosophers of this society? It is, as it always has been, to put life in perspective; to attempt to find some lasting meaning in the apparent chaos. And although the force of the arts on this world can hardly be measured quantitatively, its influence is felt, and, to some extent, appreciated. If ever we were to overlook art, music, and literature in favor of any science, no matter how vital the replacement might seem at the time, we would risk becoming efficient, productive, and wholly meaningless robots.

These are not new ideas. The problem of broadening, with the arts, the outlook of science, so as to develop men of science who are aware of their responsibilities toward their fellow men is more urgent now than at any preceding time in the Age of Man.

Almost a hundred years ago, the Cooper Union began its career as an institution intended to advance both science and art, not separately, but, as its name implies, the object was to fuse the best of each of these studies into a single working idea. The succeeding years brought changes, introducing into the ever improving technological program increased amounts of the humanistic studies. The changes are still going on, and will continue in the future. The ideal behind them is still the same: to educate people who will be better prepared to make the decisions that will determine the very existence of the future world.

Thomas Kabaservice

Stop Bomb Tests!

That the Cooper Union is concerned with the "future existence of the world" is adequately demonstrated by this editorial, reprinted from the Pioneer of November 22, 1957.

One of the most pressing questions that must be faced by the people of the world is the decision on whether or not the testing of A- and H- bombs should be continued.

Let us consider a few facts.

The fact is that there are no facts — and this is the danger. There have been as many interpretations of the same basic data as there have been groups interpreting them.

The government reports have claimed no danger at all. Many privately prepared reports claim an impending danger, with fallout affecting us constantly at a critical rate.

It cannot be stated absolutely which reports give accurate pictures. Perhaps none of them do.

But can we take the chance of believing that there is no danger and then finding out that there is? Is there anything that can be accomplished by these tests that is conceivably worth the possible consequences? There is not only the physical danger that is involved, but also the *tempere* of the rationalization that is being offered.

Recently, another government spokesman claimed that the sole effect of the tests would be to reduce the life span of man by only a few days. Even if this were true: Only a few days . . . I cannot find a word which can adequately describe such a statement. Part of the word is audacity, part stupidity, part the less-than-human, horribly shocking and frightening minds of creatures like the Pentagon general who, a few years ago, viewed optimistically that at the end of an atomic war the United States would have at least a third of its population left to rebuild industry.

Only a few days, beautiful days, days that stand out without fading in a lifetime . . . Who would sacrifice them for a policy which states that whatever is slightly difficult to settle by words must be settled by bombs?

As all things progress, this also will progress. Bombs will not be tested forever. They will be either used or discarded; which course is followed is up to no one but us.

Jack Kurzweil



The complete view just after the atomic bomb at Urakami area (central place), Nagasaki (9-8-1945)



As practiced today, a scientific education may be divided into a number of disciplines, related to each other in the effect they produce on the student. An engineering education customarily begins with the 'pure' sciences, of which Physics and Mathematics are representative. Every Cooper student is aware of the value of this training, but it is only as he graduates that he can begin to understand the profound effect these courses have had in molding his scientific outlook.

Mathematics for the Development of the Mind

Mathematics serves as a conceptual model of physical phenomena, and hence as a powerful tool for the discovery of facts and relationships. It also creates new concepts and from them deduces logical implications. Thus it is both a means of gaining new knowledge and a source of new ideas and ways of reasoning.

As a vital part of scientific and engineering education, mathematics therefore has to fulfill two principal objectives. The student must have a sufficiently extensive experience with mathematical methods so that he can apply them to new physical problems, and he should thereby acquire the habit of logical and precise thinking in all the affairs of life. Mathematics should be studied not only for its practical value in connection with other subjects of a curriculum and subsequent professional practice, but also for its inherent and far-reaching value as a mode of reasoning.

Regardless of the extent to which the student has to use the specific knowledge of facts or techniques treated in a particular subject, he will have advanced his education immeasurably if he has better learned to analyze a situation, to apply logical thinking to it, and to draw rational conclusions. It is a primary purpose of mathematical education to develop the student's reasoning powers so that he will habitually think straight and will consequently continue to grow as an intelligent and educated person.

Professor Frederic Miller

Why Physics ?

The Physics Department shares with President Burdell the conviction that The Cooper Union, with its highly select students, should meet a special need that is becoming more urgent. We refer to the scarcity of technical personnel capable of handling new problems with creative imagination. We try to produce a man who can go back to the fundamentals of all engineering formulas and produce new formulas into which the more usual type of engineer may substitute appropriate numbers.

This means, of course, a painful wrestle with physical concepts and with the mathematical analyses involved in dealing with them. Men who have endured our urging for rigorous development of ideas, and have writhed at the prospect of solving problems for which no handbook provides a convenient

formula, have a perfect right to gripe — which they do — and an equal right to brag to their counterparts in other schools — and they do — about their encounter with the Physics Department.

Naturally enough, Cooper students appreciate this tough experience more after it is over and they find that it really was worthwhile when they proceed to graduate school, as so many of them do.

Professor Hugh Wolfe

The Humanities and the Whole Man

In addition to providing training in the fundamentals of science, Cooper Union does not neglect the student's ability to write English meaningfully and clearly, nor does it overlook the development of the personality. These tasks are assigned to the Humanities.

Education has two purposes: the practical and the humanistic. It aids the student to earn a livelihood, and it provides an opportunity for disinterested contacts with the learning of today and yesterday. The discipline of humanistic learning is capable of replacing prejudices and illusions by wisdom and of shrinking the ego while it expands the personality. If both results have been attained, the genius of the individual can and should determine how he may best serve the ends of justice and of freedom within the state.

Traditionally, there are five branches of humanistic learning — language, literature, philosophy, history, and the fine arts. These all deal with views of the world which derive from the human being as human being. Man is language. It is with him and of him always; and only man has literature, the story he tells about the way he sees himself in the universe; only man philosophizes, and his philosophies are his views of the world, are about his way of life; only man is time-binding, has history, in other words, stores his knowledge and creates his past and his world out of nature, the raw material of the world, as a new thing in itself; and he tries to make it according to his heart's delight, his mind's edification, and his soul's repose. The study of the Humanities is the study of man in all his various world-creating activities, is the study of what he has done and is doing to make of human life a splendid and worthy adventure.

The intellectual discipline that is inherent in the Humanities is often overlooked, but it is nevertheless there. This discipline involves the memory, logical reasoning, and, finally, a broad understanding of man and nature. An example of this discipline would be the study of History, where certain basic facts have to be memorized, where a logical development from causes to effects occurs, and where at last students relate the particulars of History to broad generalizations about man. What is true of the study of History is true also of the study of Literature, Sociology, Philosophy, or any other branch of the Humanities: all demand a strenuous intellectual discipline. All are calculated to make the student a civilized human being who has a body of information at his fingertips (memory), who can think intelligently about specific problems he has to face (logical reasoning), and who can advance from particular problems to general laws about man and nature.

Professors Robert Cumberland
Weller Embler
Frank Caldiero
Kingman Grover, Editor

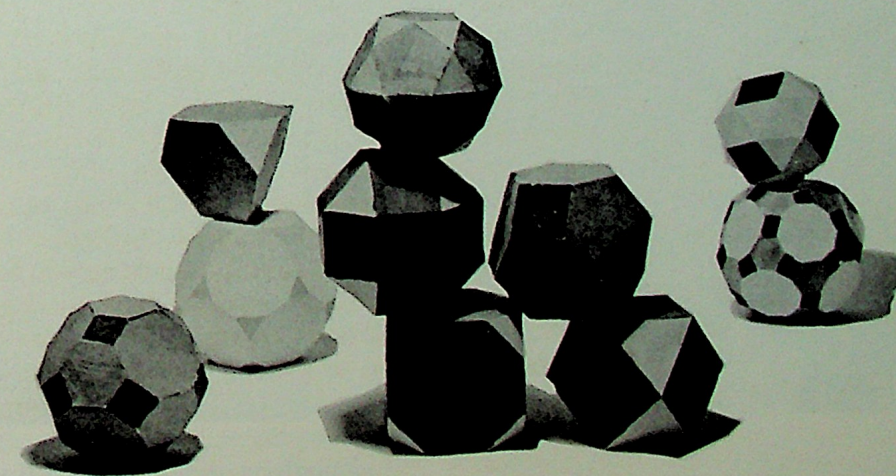
The Historical Development of the Engineer

At the end of four years of concentrated effort, most engineering students possess a rather accurate intuitive idea of the work that is required of the professional engineer. Perhaps, however, some verbalization of these thoughts will help crystallize our conceptions of the aims of that endeavor.

Traditionally, there was no distinction made between scientists, engineers, physicists, chemists. In the times of Newton and Lavoisier, there was no great need to note very carefully the title a man gave to his occupation in science. If he were a student of electric and magnetic phenomena, like Gauss, or investigated, as did Priestly, the nature of combustion, or if he were a universal intellect of the stature of an Euler, who has made significant contributions to many disciplines, the important fact to realize is that the seventeenth and eighteenth centuries were times of discovery and renewed interest in the multifarious occurrences of life. Explanations were sought for experiences as diverse as the burning of a piece of wood and the movement of the stars in the heavens. Natural philosophers, which is the term most widely applied to these men, discovered and theorized with hardly any thought for the practical usefulness of their discoveries. Joy was found in the contemplation of the beautiful harmony of the natural world.

Toward the beginning of the nineteenth century, a new interest developed. By this time, many "laws of nature" had accrued as a result of the investigations and probings of the natural philosophers. The new interest was represented by a group of men who saw in this large amount of information concerning natural processes an opportunity to create devices that would help relieve much of the strength-absorbing labor that must be done by man.

Beginning with an attempt to reduce the labor of man, this new interest separated widely from the original idea of understanding nature. Information that had been painstakingly wrested from the natural world served to spur the invention of the spinning jenny and the cotton gin, the steam engine and the smelting of iron. The eighteen hundreds witnessed the advent of the dynamo, the diesel engine, the railroad. Now, there were two discrete groups of scientific men: those whose major interest lay in the discovery of the secrets of nature and the unification of such facts into a logically coherent explanation of physical



Leonard Kaplan

reality; and those who found adventure and excitement in the building and invention of devices that would work for man.

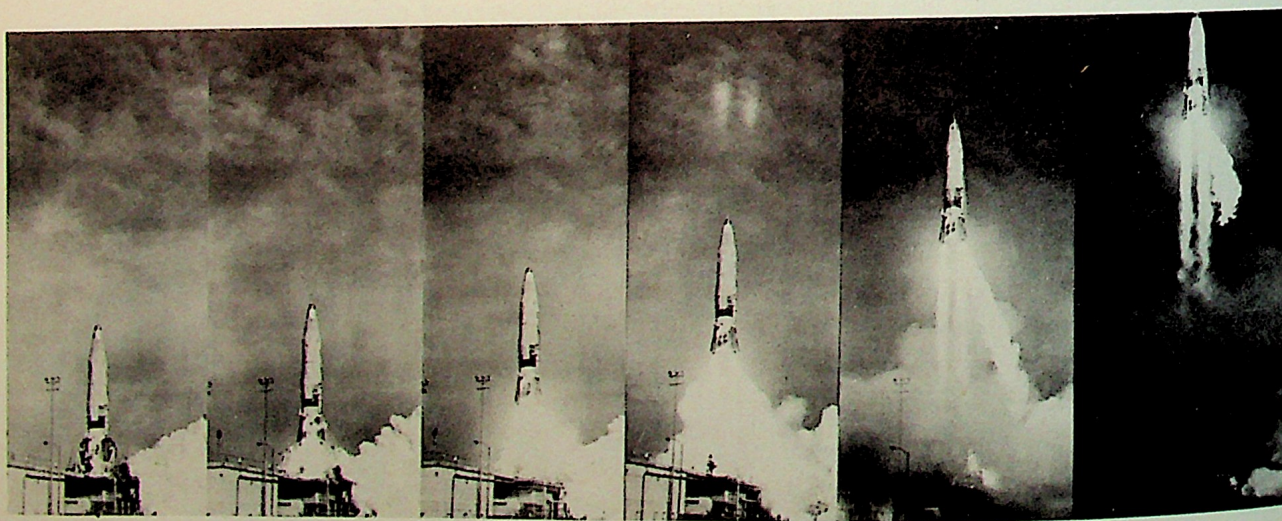
Engineers are of the latter group. Although they have suffered being called "pseudo-scientists," and have been awarded the encomium that names them "the world's most important people," engineers continue building and achieving, trying to make things work properly and usefully, finding their satisfactions in a job well done, a difficult specification adequately fulfilled, an ingenious new application of an old principle.

The intricate superstructure of society demanded more and greater achievements from its engineers. In order to meet the claims made upon his abilities with the greatest possible efficacy, the engineer devoted his talents to one particular subject. Specialization, then, is the second part of the development. Within the field of concentration, the work that the engineer does is the same as in former years, i.e., the basic physical principles are applied to the development of new machines, gadgets, and to the solution of troublesome problems.

Today, a third pattern of growth can be recorded: specialization within a specialized field. It is for this reason that we find automatic control and electronics engineers, machine design and heat power engineers. In this way, one man may become an expert in his own field. Many such experts in diverse endeavors lead to a very high efficiency in the production of useful goods. Demands for greater speed of production, increased reliability and accuracy of operation have been the main causes of this latest type of specialization.

The future holds for the engineer as great a promise as does the present. The future also will challenge the engineer, both in his technical abilities and in his understanding and sympathy for the human situation. The genius of creation and application invariably necessitates the responsibility of moral alertness to the far-reaching implications of the uses to which an invention may be put. The effectiveness with which the engineer continues to build and achieve, and the adequacy with which he comprehends and fulfills his moral obligations to society will, in a large measure, determine the continuation of the way of life of the Western World.

Ralph Knapp



Convair photo

The attitudes of the Cooper Union faculty also have been solicited for the "Cable." The reason for this is simple: these men have determined the kind of education you have received. Some of them have chosen to express a personal philosophy of education; others have seen fit to state a general departmental outlook. A perusal of these statements will reveal that there are many different approaches to an engineering education. Such diversity is helpful to the student who wishes to gain as broad an understanding of the engineering field as he can in four years' time.

On Learning

Significant learning for gifted students must be directed toward a superior level of creative and productive service. On this level, compatible disciplines, standards of workmanship, and ethics must be self-resolved. The very best and most effective of systemized education has been achieved by a community of students seeking through association and practice to develop full potential of the individual. An educational system has attained this objective in learning when the student becomes his own best teacher.

Professor Philip Nudd

Molding Mechanical Engineers

The Mechanical Engineering Department aims to contribute to the fulfillment of the engineering school objectives by concerning itself with the quality of its courses, the inculcation of scholarly habits, and the development of the highest potential and caliber in its students. Each student registered in its curriculum is regarded as a young professional person who desires to advance in learning, ethics, and manners in order to enter his professional field to make a worthwhile contribution to society. The content of Department courses is continually studied in relation to the fulfillment of the needs of engineers in future years as a basis for periodic changes. Integration of course material to provide a coherent and related body of study is being constantly evolved. Knowledge and understanding of subject matter is a prime factor in administering courses but the Department members are also constantly studying and developing techniques of effective presentation. These are aimed at encouraging motivation of students by active student participation in class work. Courses are in general conducted on a problem solving basis. Students are given considerable latitude in project work in the later years of the curriculum. Through a system of elective subjects, a student may emphasize, to a limited extent, work in the design, power, or industrial areas. The essence of the program is, however, to assist in the development of a competent young person to enter a professional field with an instilled desire to learn continually.

Professor William Vopat

Building Civil Engineers

The Civil Engineer today makes many and varied contributions to the health, safety, and convenience of the peoples of the world. Clean palatable drinking water distributed throughout our cities, sewage collection and disposal, controlled water for irrigation, flood control and hydro-electric plants, safe buildings, modern highways and bridges, horizontal and vertical location of points on the earth's surface, railroads, airports, and airplane and rocket design are a few of the results of the civil engineer's efforts. Not every civil engineer maintains a complete knowledge of all the details of each branch of the field but any graduate may be expected to step into any given job.

The training of a student to be proficient in the detail of all the general field would be impossible in a four year curriculum. However, all the fields have a common stem in the engineering and social science courses. The method by which the background is used in a particular application varies little among the branches of civil engineering practice. Therefore, an education which gives the student a "solid foundation" in the sciences, plus an ability to apply these sciences to particular problems selected from the broad field, as is done in the Civil Engineering Department at The Cooper Union, best prepares the student for any branch of the field he may choose to enter.

Professor Charles Peck

Bridges, Aquaducts, People

We are the civil engineers. Our responsibility to you is great. We must provide you with bridges and highways, with water and sewers. You will guide yourselves with our maps and ride through our tunnels. Much of your standard of living will depend upon the degree to which we succeed in meeting our responsibilities.

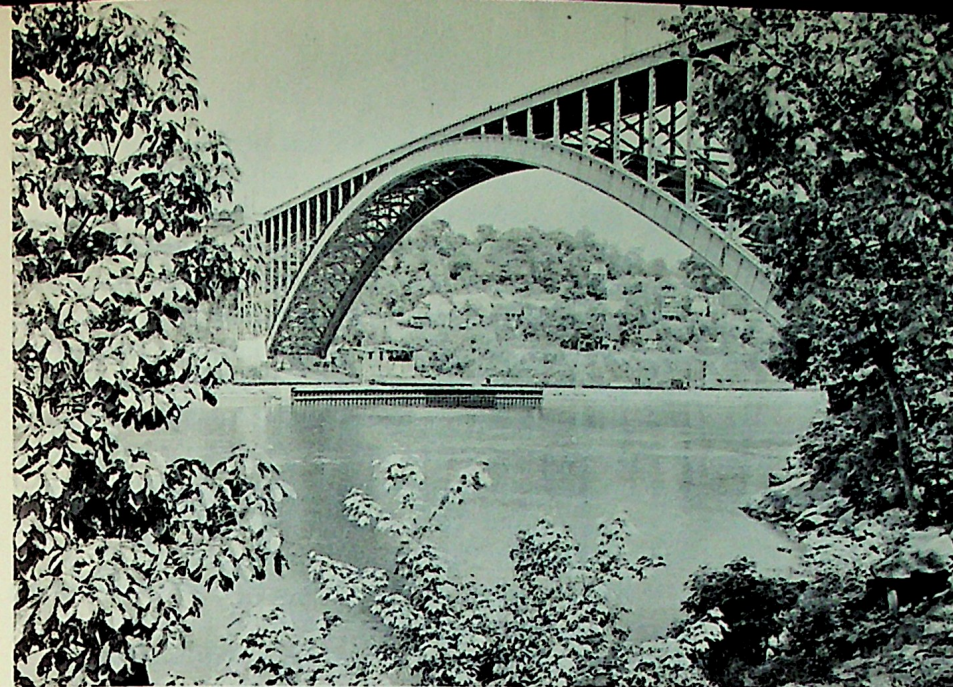
We are an odd group, we civil engineers. Odd, but much varied. Among us you will find workers and dreamers both; men rich in practicality and men radiating creativity. You will find an occasional plodder and an occasional genius, too, though most of us are neither.

We wear sport shirts and baggy pants to school, until our senior year when some of us take on a more dignified air. We are fond of coffee, hate exams. Our instructors are our friends, and we guard the reputation of our department with a jealous pride. We like to organize and are proud of the unity of our profession. Our professional integrity we hold up as an example, yet we are not stuffy. We are generally a friendly lot, we civil engineers.

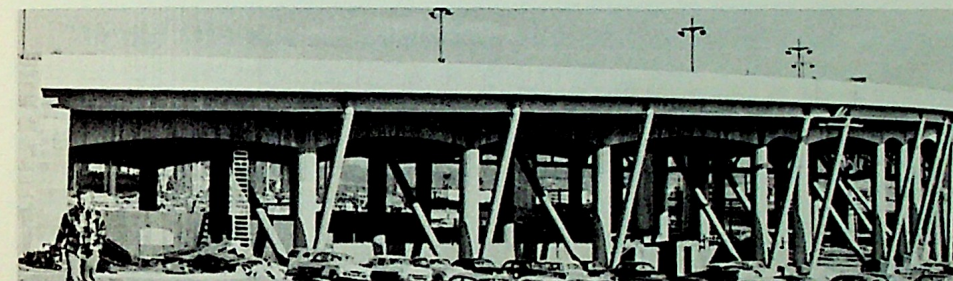
You may say that we are just another patch on your gray-flannel world. You may say that our thought falls into predictable patterns. Often so. But usually only with regard to our work, for here we must conform in order to achieve a unified effort toward our ultimate goal: the betterment of mankind. We hope to blend the narrow paths of our professional life into our leisure, but here we meet a crossroads: we have a wide diversification of other interests. We like sports, but music too. We can feel equally at home in a museum or a corner bar.

We like people. We are people — real people — and no two alike. We join, you all in the effort to achieve a better world; we share your hopes and your dreams. Ten thousand years of progress is our heritage, and we are proud, we civil engineers.

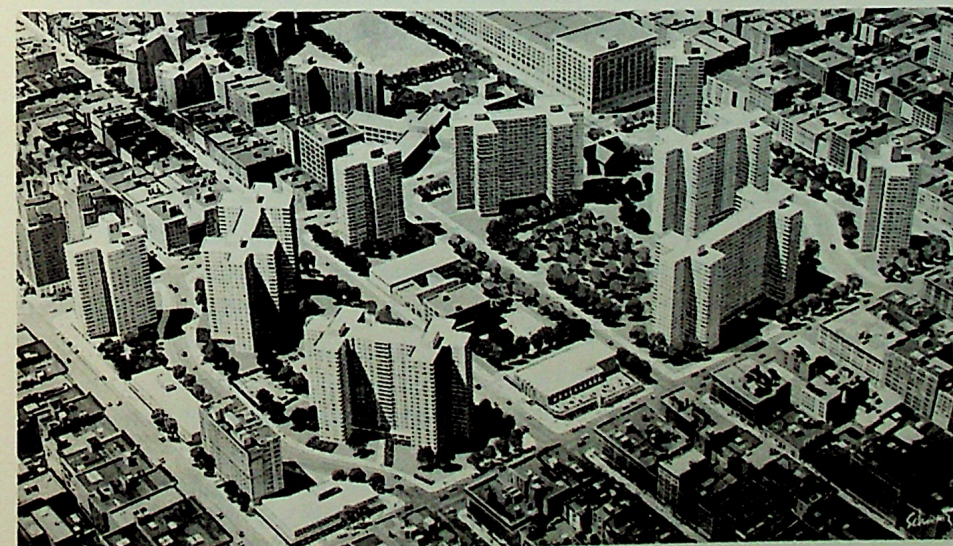
Donald Nelson



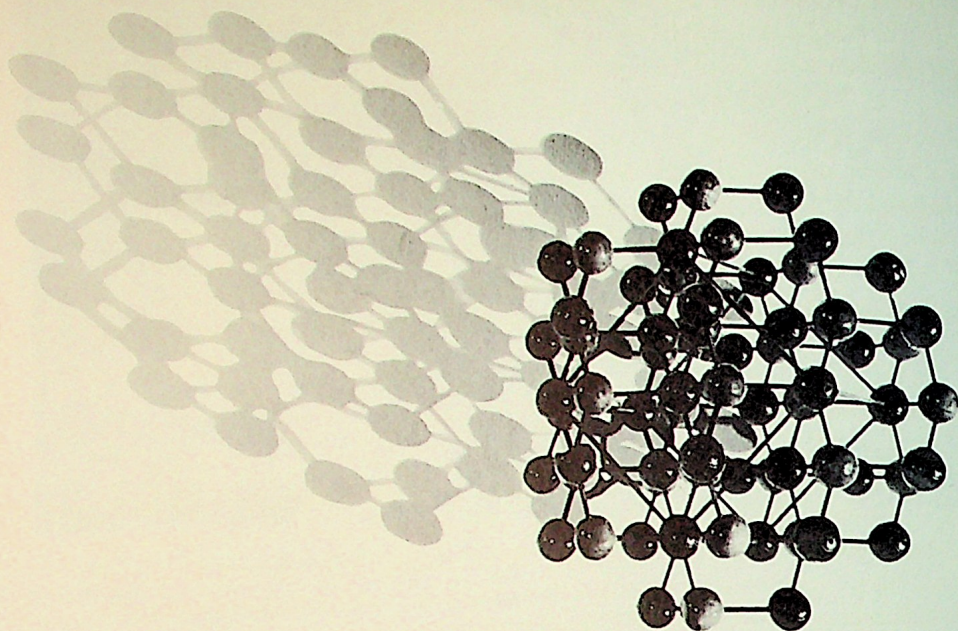
Henry Hudson Bridge, New York. Designed by David B. Steinman, GS '06. Honored in 1936 Artistic Bridge Awards. Main span: 800 ft. Photo taken prior to construction of upper deck.



Helix approach to the Third Tube of the Lincoln Tunnel, New Jersey. Designed by Charles Goodman, GS '05, and George Fox, CE '40, Grow Construction Co.



Perspective view of a modern housing project recently designed by Herman Jessor, GS '17. To be located south of Penn Station, New York City, it will provide 2,628 apartments (50% with balconies), shopping, parking, and play areas.



The Synthesis of Chemical Engineers

The philosophy that has been developed for a chemical engineering curriculum at Cooper Union is to provide a broad background in science and engineering concepts, with education in good depth in chemistry. We believe this philosophy aids the intellectual desires and aspirations of many students. A large number of our chemical engineering graduates pursue further study in physics, chemistry, mathematics, and metallurgy, and obtain advanced degrees in these fields, as well as in engineering. A choice of subjects available as electives in the junior and senior years offers the student an opportunity to strengthen his individual background in a particular area, or to explore other avenues of interest to him.

The awarding of a degree in engineering implies that the student has been exposed to engineering situations where originality, resourcefulness, technical competence, judgment, and the ability to compromise intelligently are needed and can be measured. There is ample opportunity for him to develop these qualities through the work and discussion in the engineering subjects given during the last two years of the chemical engineering curriculum.

Professor Arthur Radasch

A Fermentation Process

After four years of reacting in the column called Cooper Union, a final concentrated liquor of finished chemical engineers is ready for shipment to industry. The process starts with the raw materials being poured into the reaction vessels on the fifth floor. An ample quantity of Ferrand is used to dissolve the newly-arrived material; the seemingly endless warming in contact with tinker-toy molecules and balanced chemical equations begins. Precipitation with the

powerful bases, Hope and Liebeskind, for an entire year in the laboratories for quantitative and physical chemistries follows. The product is repeatedly analyzed and found satisfactory. For another year, it is washed in the purifying solvent, Sherman. Analysis reveals that the painfully slow process is drawing to a close. The final step of refluxing in the towers of the Unit Operations laboratory must still occur. The marvelous catalysts, Radasch, Peterson and Steinberger, are added, and the final step is performed in one year. This last and ultimate conversion is not easily accomplished. It is during these last months of processing that the economic value of the product is achieved. After this period, the patented trade-name, Chemical Engineer, may safely be applied. The bottled liquor, having emerged from hours of reaction, is at last ready for sale.

Robert Sharples

Learning to Learn

The introductory passage to a chapter in an electronics textbook concludes with the words: "We can at least hope that we have not stressed only those matters scheduled for early oblivion." Students and instructors of electrical engineering continually encounter that problem: today's textbooks may be useless tomorrow; today's "facts" may turn out to be completely unusable; today's most practical methods may be greatly inefficient in years to come.

The one value that will remain truly useful throughout the career of an electrical engineer is the knowledge of "how to learn," that is, the ability to comprehend, fully, a topic with which he has previously had only minimal experience. Therefore, the aim of the Electrical Engineering Department is not only to educate its students to the techniques in current use, but also to enable them to synthesize new techniques from basic principles. The mysterious worlds of synchronous reactive power and minority carriers are merely vehicles for the processes by which the electrical engineer acquires his single most valuable asset, that of being able to teach himself.

Gary Popkin

Although the quantity of work assigned to Cooper students is enormous (at least, they think it is), they always manage to find time for some of the many 'after-hours' activities at school. Participation in these activities contributes greatly to the student's enjoyment of his work, and to equipping him for future positions of responsibility. These are the things about which he will wish to reminisce in later years.

Memories of Thee We Shall Hold

The last project is finished, our last laboratory report is completed, and before we know it, the last class will be over. The realization that within a few more weeks our classmates will be scattered all over this vast country is more than a little startling. For four years, we have been occupied with our work, friends and new experiences. This year, even though we thought we were far

from graduation, we now realize that the day will soon be upon us.

In the past four years, we have learned many skills relating to our future work as engineers, but we have also had memorable times. There were the Surveying Camp and poison ivy sessions, "open-partner" exams, the Convocation, the demolition of the Third Avenue Elevated, the field days and camp trips. These are the events that stand out above the continuing routine of classes and homework, and make the difficult hours seem easier.

Now that we are ready to begin our journey on the road that leads to the unknown world of industry, we can look back to the years at Cooper with a feeling of pride and accomplishment. We can also be thankful for the efforts our Alma Mater has made to educate us.

Martin Weihrauch

Cooper in Retrospect

Sometime in the future, the opportunity to retrace some of the footsteps of our former student days will be available to each of us. An Alumni dinner, or a visit to the Cooper Library may afford the reason to do this. What will be some of the effects of such a visit?

A short moment of nostalgia, if present at all, will be replaced by more meaningful reflections on the former activities of student life, on the friendships developed, a few of which have continued and flourished beyond the campus, and on the educational benefits only then coming into perspective, only then viewed by an eye beginning to realize their high value.

A return to the Cooper Union need not be accompanied by a pilgrimage to the former site of our education. The physical facilities, with their never ceasing improvements, will not aid in significant musings unless the mind is prepared to assimilate the great end to which they are but a means. Individuals pass through the doors of a building to engage in interaction that elevates the understanding of each one, by means of the contributions of each participant. Instructors share in these phenomena of growth as well as students. Each person determines the basis for his life from the multifold experiences of others, in the light of his own understanding and interpretation.

If we return to Cooper in thought alone, we nevertheless are warmed by the sunlight of meaningful contemplation along with those who are privileged to return actually. After this light shines on us, it will be impossible to escape reflecting some of it to others with whom we come in contact. This will be accomplished, in part, by the scholastic and monetary support of institutions of learning, including our own Alma Mater. The considerable remainder of our concern will exist in the enlightened manner in which we treat our fellow men. These two channels of effort are the collective and personal hopes of the world. Neither can be diverted from its course, and both lead into the river of universal understanding.

Arthur Mader

Thoughts . . .

Each person has his own Cooper Union. To some of us it is the classrooms where the teachers try to instill in us some spark of learning, some new thought. There are those of us who wish to remember the classrooms; others would rather forget. And yet it is perhaps significant that the part of Cooper which we

best remember is that part which takes place outside the classroom. Perhaps it is the Pioneer office, or Coscia's, or the lobby, or any one of a dozen different places. The experiences that we remember are varied: the Annual Dance, Green Camp, Field Day, Surveying Camp. And always, it is the people that we remember best.

Cooper Union is not only a pile of stones with a funny hole running up and down inside; it is an experience, a part of life, which, living today, must die tomorrow. For the Seniors, then, the Cable is an epitaph . . . an epitaph to their Cooper Union.

Soon there will be a new part to Cooper Union. But this building will have no effect upon our Cooper Union, for that is within us and is made of durable stuff. We will be happy to see the new building. The engineers will be glad to leave the rickety fifth floor and the sunless rooms on the first. In the transition, something of our Cooper Union will undoubtedly be lost. But such is the course of progress.

To those who stay at Cooper for another year, the changes, if any, will not be so evident, for they will quickly become familiar and accustomed sights; the new will soon be the old.

In a sense then, when we, the Seniors, leave, we will take our Cooper Union with us. It is up to those who stay behind to fashion their own Cooper Union.

Douglas Johnson

Pleasant Reminiscences

*"For all thy priceless treasures,
Years that we'll ne'er forget,
Friendships we'll long remember,
Pleasure we oft have met . . ."*

We sing these words only a few times during our years at the Cooper Union, for we do not need an "Alma Mater" to remind us of the treasures that are a part of our daily lives.

The friendships we have made at the Cooper Union are of many origins. Some were formed with members of our class. These friendships were developed during hours of work in the classroom or laboratory, and during additional hours of study in the library or over the telephone. Some of our associations began with a meeting over a transit at surveying camp, or during participation in a school activity. Whatever their origin, these friendships have grown and matured with us and constitute a definite and wonderful part of our life at the Cooper Union.

The pleasures that we have enjoyed here are also of many kinds — some easily describable, others more readily experienced than described. The thrill of performing an experiment, or of mastering a principle is indescribable. Sometimes this pleasure may become eclipsed by long hours of study or concealed under piles of books and papers, but it is always present.

The activities at Cooper Union, however, represent sources of pleasure that are easily understood and difficult to conceal. We often put aside our books at the end of a long and difficult day to enjoy a game of basketball, volleyball, or bowling. During lunch periods, we again leave our studies to indulge in a discussion of religious beliefs, or one on rocket building, or another that deals with Einstein's theory of relativity.

The weekend does not hamper the activities program, but gives it further

impetus. There may be a basketball game to attend, a hike along rocky and somewhat undefined trails, a skiing party during the winter, or a sailing expedition in the spring. On Friday afternoons, we may also pack suitcases, sports equipment, and a few books into the trunks of cars ready to depart for a weekend at Green Camp.

As we gather our treasures before leaving Cooper Union, we can include memories of the many activities, as well as the friendships of teachers and particularly those of our classmates. We may then review our college years not with longing, but with a recognition of those privileges that allowed us to realize these treasures of knowledge, memories, and friendships.

Mary Farrell

The Travelers

*A fleeting changing picture greets the eye
Whene'er we chance to glance out on the world
Amidst the crowded multitude where sigh
The travelers upon their journeys hurled.*

*A merchant, priest, or prince in valley rilled,
All footsore soldiers weary, lone but brave
Lead one to realize the world is filled
With travelers from cradle to the grave.*

*We pause to thank the traveler for that
Which he has rendered to us, and for one
Brief precious moment ere we tip the hat
We share the boundless joy of friendship won,
Which for the light of love let kindled be
A spark sent trav'ling through Eternity.*

Arthur Mader

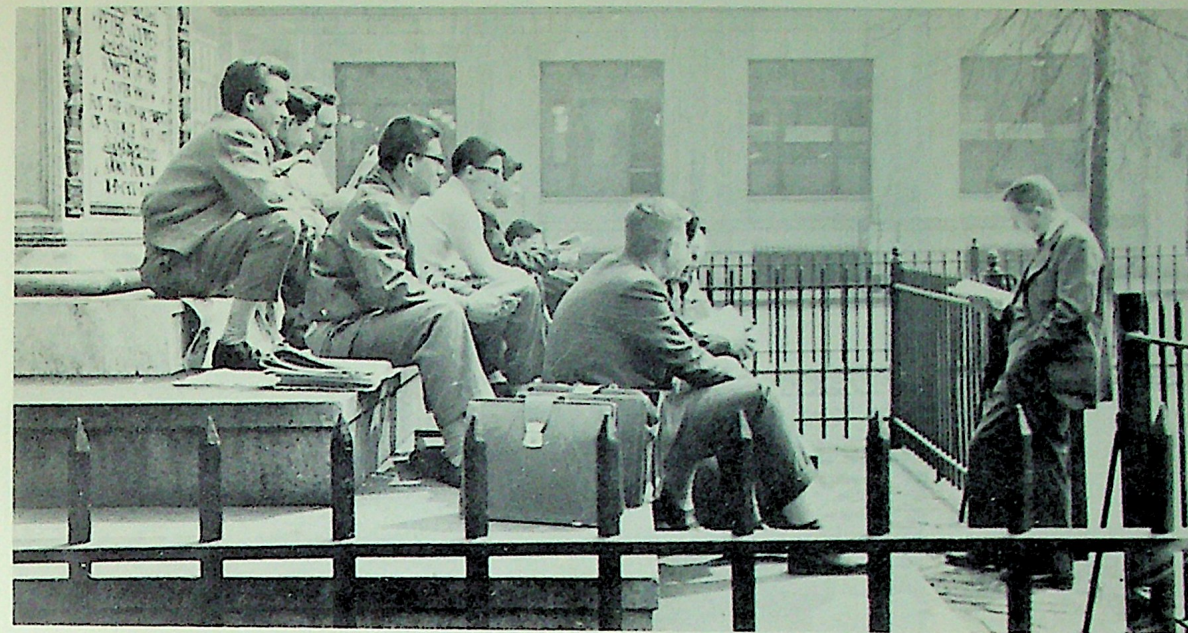
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Staff: Julie Penner (Assistant Editor), Carole Wong, Carol Basen, Lenore Alban, Helen Ganer, Herb Levitt, Thomas Kass, Stuart Plattner.

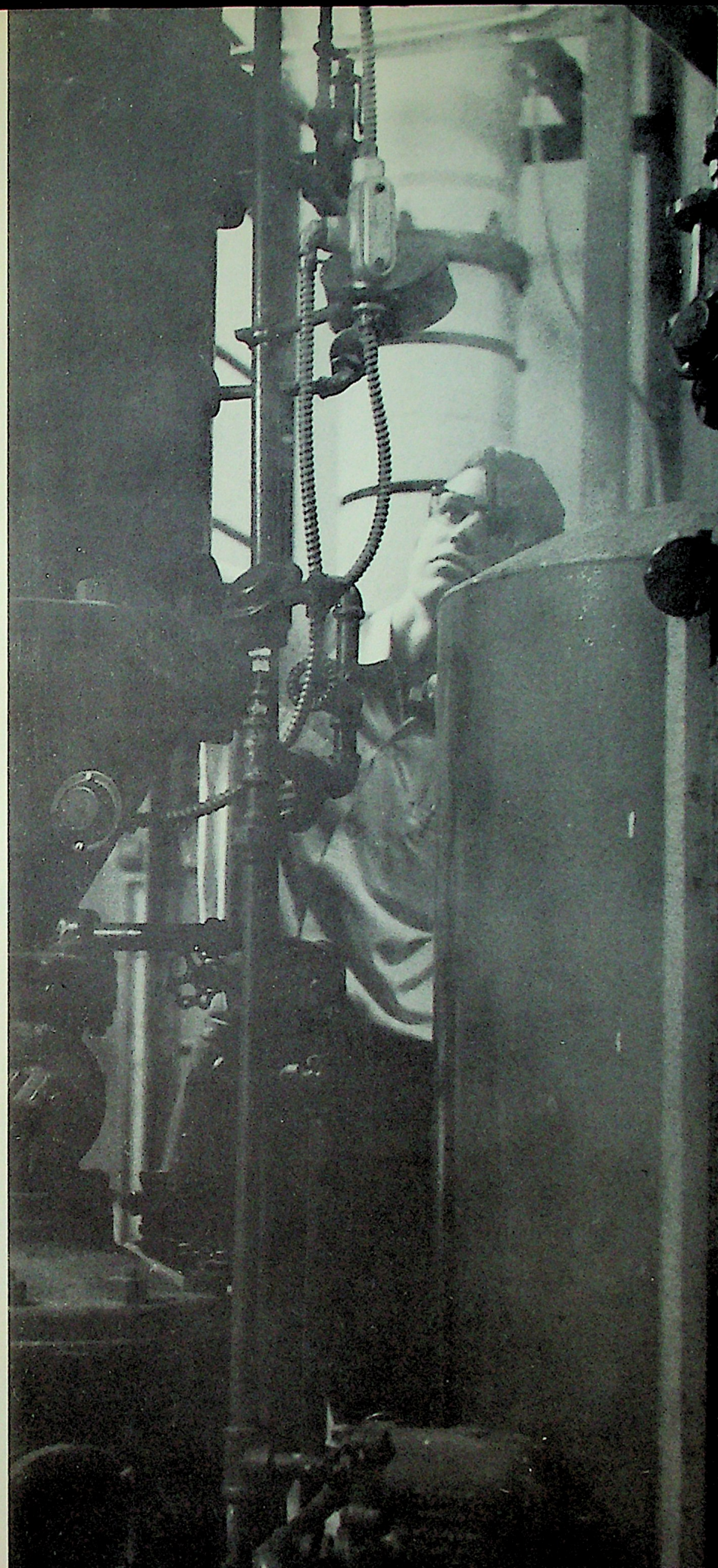
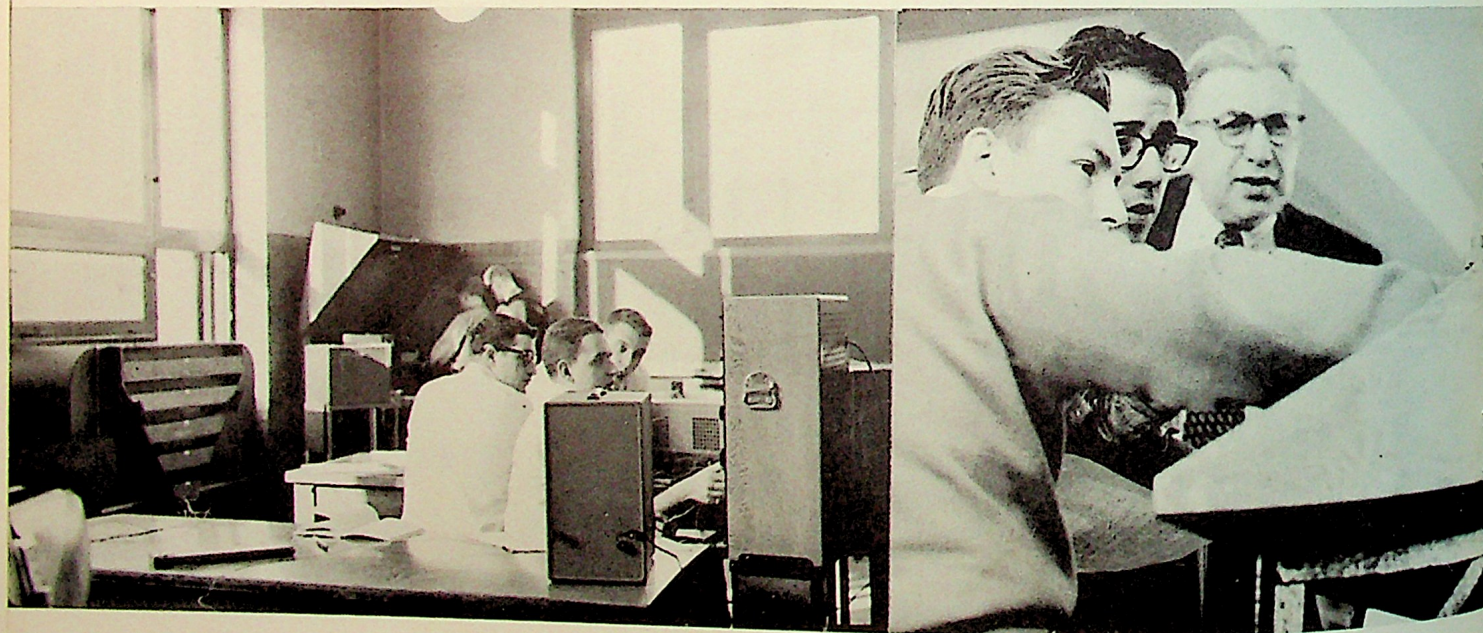
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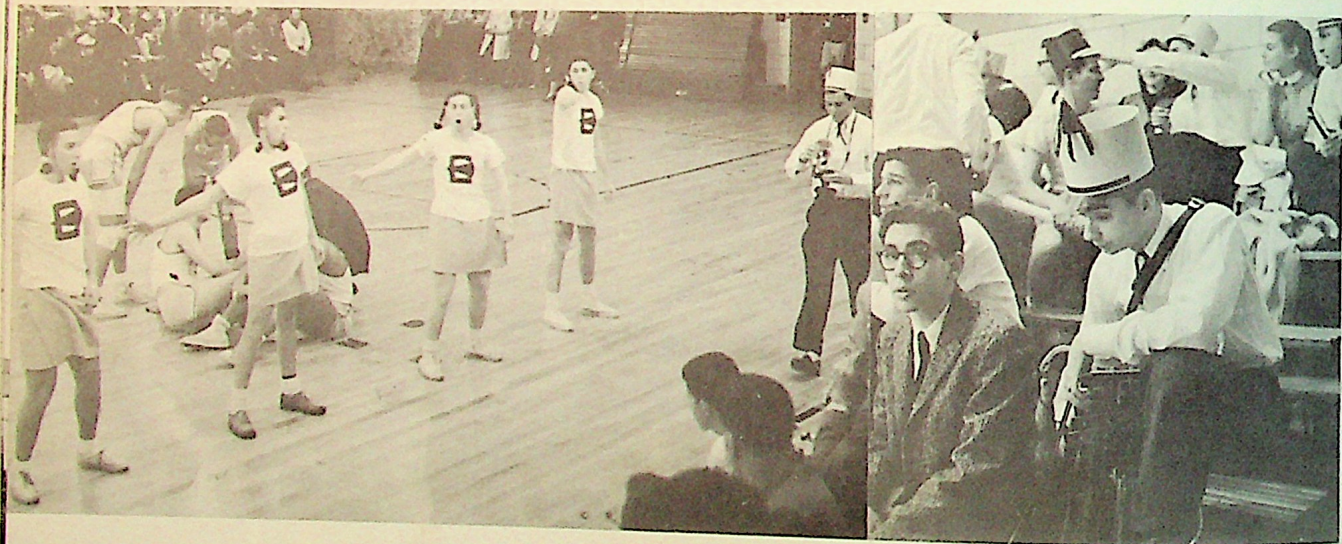
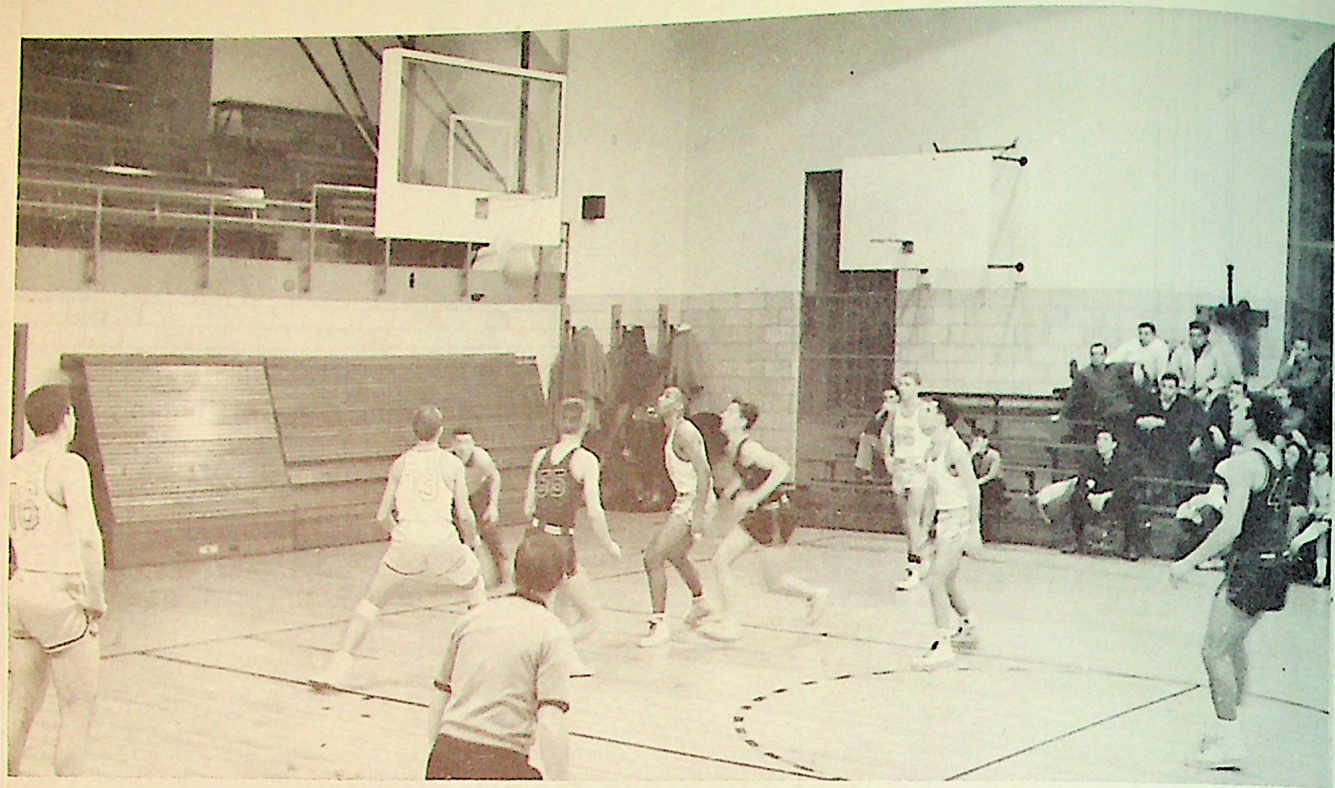
Contributors: Floyd Arnold, Ted Bernstein, Mike Dolan, Sam Katz, Sylvia Plimack, Jack Sherin, Harvey Steingold, Ira Teichberg, Saul Teichberg.



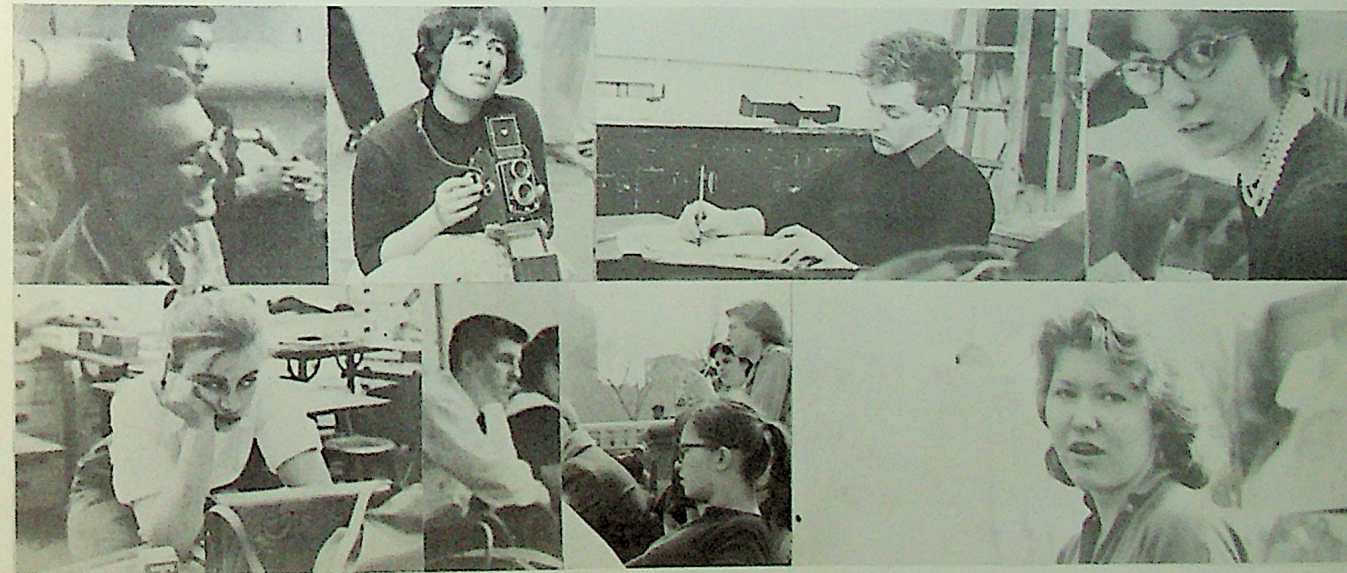
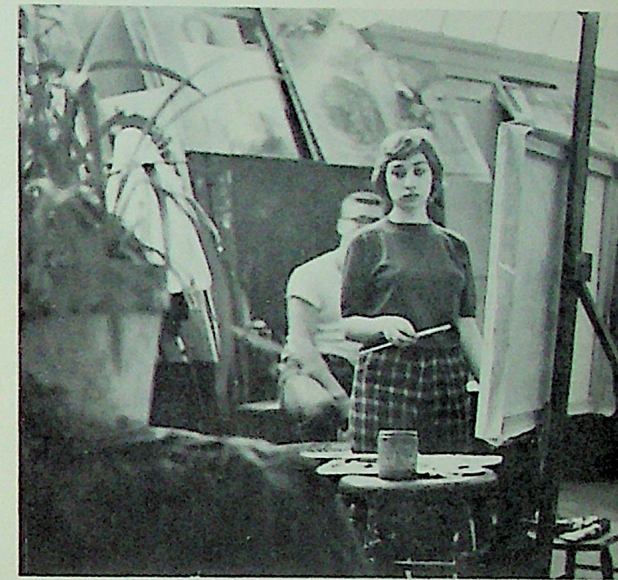
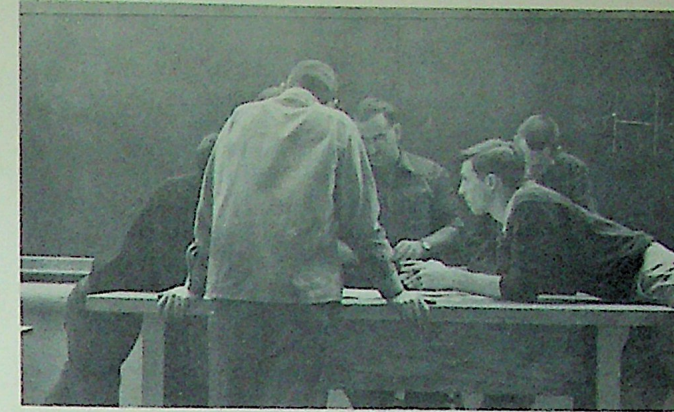
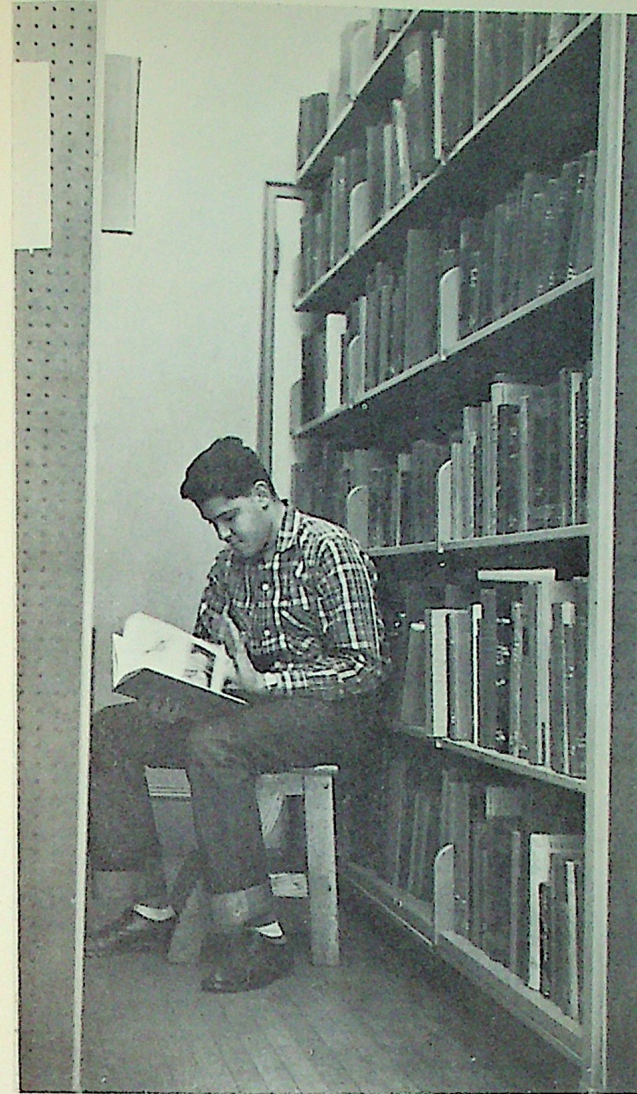


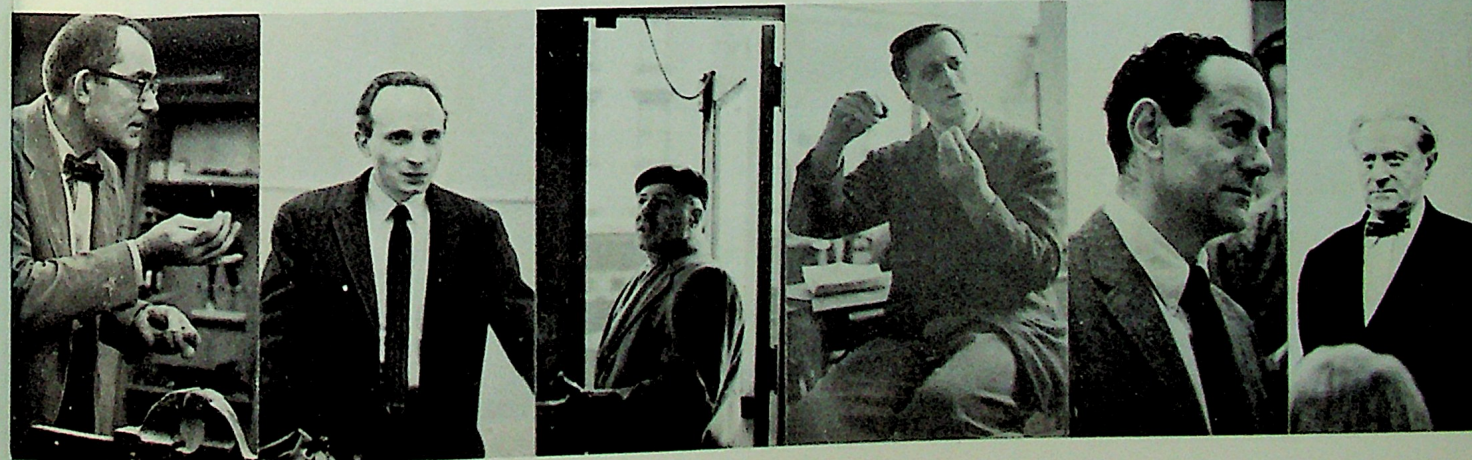
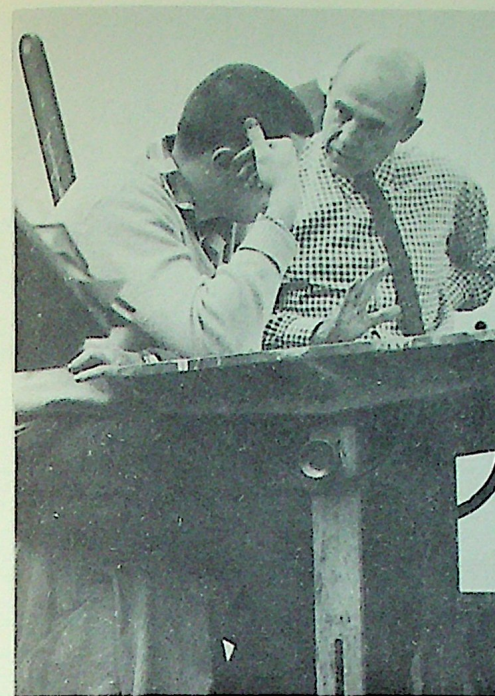
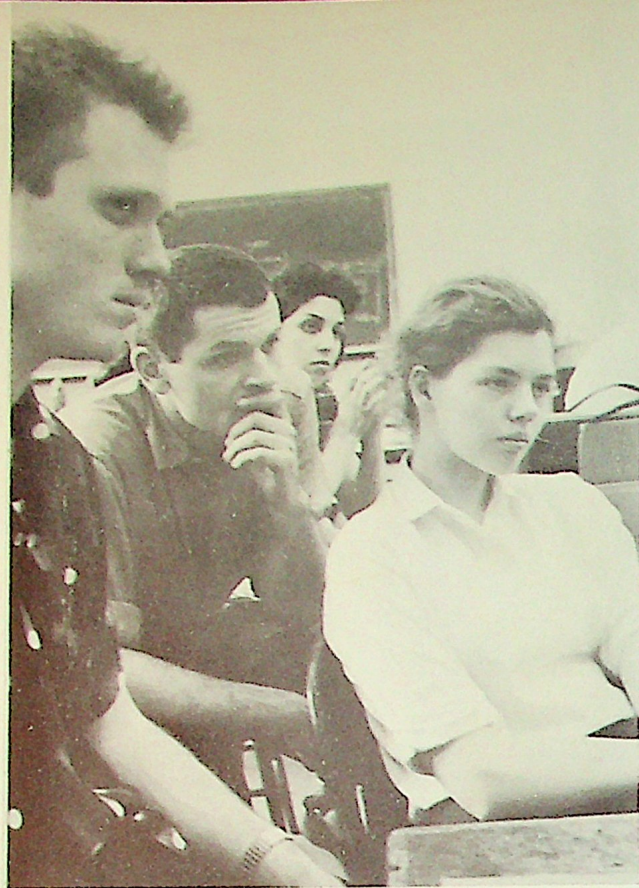
VICTOR G. BLOEDE
LABORATORY
OF
PHYSICAL CHEMISTRY















THE ART SCHOOL

"... so unfolding the volume of Nature, that the young may see the beauties of creation, enjoy its blessings, and learn to love the Author, from whom cometh every good and every perfect gift."

ART SCHOOL

DEAN: Dana P. Vaughan

ARCHITECTURE

PROFESSOR: Edward Shaw, Head of Department

ASSISTANT PROFESSOR: Paul Zucker

INSTRUCTORS

Arnold Cohen
Louis Auerbach
Bernard Smith
Fritz Braker
Joseph D'Amico
Joseph De Chant
Leo Finkelman
Helen Kline
Henry Gurlin

Alexander Graham
Frank Condit
Clayton Heston
Henry Heston
Conrad Kallman
Serge Kline
Donald Lawrence
Harry Mahler

Paul Mennick
David Quinn
Richard Tamm
Samuel Tamm
Henry Tamm
Charles Thompson
Marie Zeller

DESIGN

PROFESSOR: Raymond B. Dore, Head of Department

INSTRUCTORS

Lee Ames
Robert Baker
Will Barnett
Katherine Berke
Joseph Capen
Vernon Condit
Norman Corwin
Sylvia Cummings
Isaac David
Margaret de Bock
Robert Dreier
Harold Finkelman
Salvatore Gropius
Philip Gurlin

Robert Gurlin
Robert Heston
John Heston
Angela Ippolito
Marie Kline
Leon Kline
Donald Kline
George Kline
James Kline
Isaac Kline
Margaret Kline
Robert Kline
Harold Kline
Salvatore Kline
Philip Kline

Kan Pflieger
George Pflieger
James Pflieger
Walter Pflieger
Charles Pflieger
Paul Pflieger
Eliot Pflieger
Hedwig Pflieger
Henry Pflieger
Eliot Pflieger
Ada Pflieger

EVENING SESSION SUPERVISOR: Matthew Wynn

Creation

Take any medium: painting, sculpture, architecture, music, literature, drama, or dance... choose one. Note its distinctive character. Respect it... weave a philosophy around it... work with it, expand with it, live by it.

Discard your instantaneous head... walk with a head of seasons... discredit your capacious mouth... grow a smaller one... remove your cataract eyes... grow crystalline ones... exchange your salmon ears for blue ones.

Shelve your pink heart... grow a redder and more palpable heart... repudiate your static body... court a flexible one... extend a silver cord between do and don't... move creatively from one to the other... sleep... dream... wake... wake on the other side of sleep.

See things as they are, then change them... select and rearrange them in your image... let your visions burn... bayonet your eyes.

Open the books of the dead... absorb them... open the books of the living... digest them... write your own book... design it according to your format.

Beckon to an angel... ask her to home with you... mark the manner of your asking... be not insistant... wait till her hair glows, her comeliness exalts... succumb... enter whiteness together.

Be silent... silent as a sunflake... sad as a saccule... alone as an Alif.

Descant a little... chant a little... weep.

Jangle the freedom bell... suspend the thousand stars... bathe in a shower of sparables... walk the plank of doom. Think... think of November and Moses... tear out the vital organs... observe the thumpings of the heart... watch the actions of the liver... see how the lungs expand.

Choke a little... sigh a little... quiver.

Pew out your bitterness... pour out your atavisms... die... die a dozen deaths.

Court the Vedic Agni. Court your duality. Let your visions burn... glut

yourself with contradictions . . . laugh . . . laugh at death . . . cry at laughter . . .
bring to mind a monster with a halo. A saint with horns . . . a lamb with the eye
of an eagle.

Commune with Trismegetus . . . x-ray the dust . . . descend the waters . . .
search the horizon . . . listen to the rumblings of the earth . . . the silence of
the firmament . . . the cadence and crescendo of the sea.

Envision the quick and the dead . . . see them devoured by worms . . .
envision the living . . . see them devoured by worms . . . see yourself in the
wriggling bellies of ten thousand squirming worms.

Encompass an amoeba . . . see the cosmic order in a flea . . . see the oneness
of things.

Scamper through warm and luminous jelly . . . through caverns of ice . . .
drench yourself in the color arch . . . move from red to violet . . . find the pot
of gold . . . dump it.

Descant a little . . . chuckle a little . . . swoon . . . let your visions burn . . .
bayonet your eyes . . .

Gather up your innards . . . restore them . . . see that each is in its respective
place . . . one to the other . . . not one jot above . . . below . . . to the right . . .
to the left . . . but juxtaposed . . . each to each . . . exact to the ten-thousandth of
an inch.

Inhale . . . exhale . . . breathe deeply . . . wear a light upon your face . . .
let your visions burn . . . pierce through purple . . . create . . . create furiously . . .
add a touch of madness . . . be modest . . . seek neither praise nor fortune . . .
much less seek fame.

Mr. Sidney Delevante



Fred Garbers

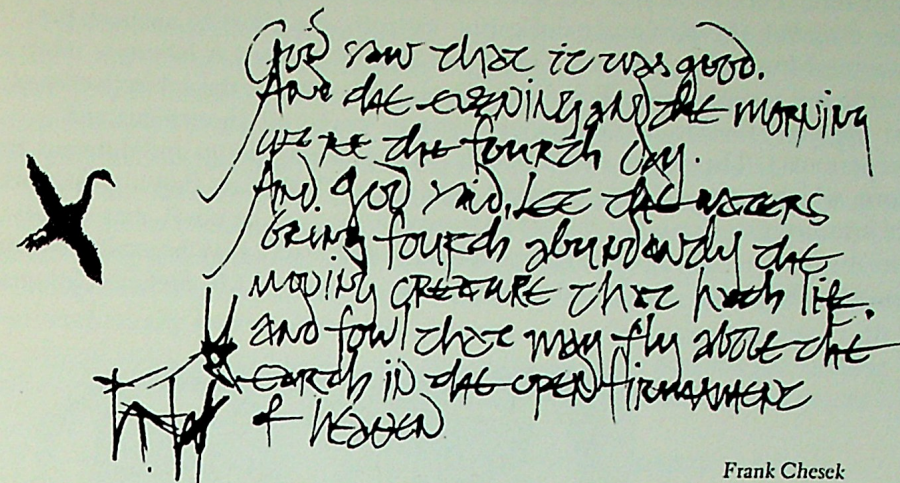
We Will Be Graduated

— graduated from a phase that perhaps has given us a glimpse into the
essence of art. We commence to be artists, and we continue to change. Each
of us has, at one time or another during the past three years, changed certain
of his opinions or viewpoints, and has, in experiencing this change, realized the
necessity for an ever-widening scope in his attitude, education, and art; for the
fundamentals of art are based on a constant challenge, a constant searching,
and, ultimately, an application of what the artist knows and sees. If the
challenge is not recognized and the change never takes place, the art is reduced
to a lifeless formula, and the artist sustained only by a delusion of self-
satisfaction.

The artist does not merely express what he feels, but further, his
impressions of the world around him. In order to accomplish this most fully, he
must gain the knowledge of the world by adopting an unbiased attitude toward
all aspects of life. It is in the processing of this knowledge into the artifact that
the rôle of the artist is made manifest: the artifact is a statement — a statement
of what is known and felt.

The artist, then, is educated — and he, in turn, becomes an educator;
having learned through the people who are his audience, he may, in turn, present
to them through his works the aspects of the life which he and they have in
common.

Barbara Natoli



Frank Chesek

The Non-Doubters Know

Some never doubt their vocation. They are rare. To these, Art is not an
activity, a profession, or a way of life. It is life — a physical and spiritual
necessity, a dynamic fulfillment of a vital function. They are few. They know.
They do not weight the costs nor do they measure the effort.

Some doubters equate success with excellence and stifle the doubts.
To some the role is sufficient and the game romantic. The rebels are satisfied
with this cause as they would be with any other. The bunglers stumble into
a profession they never wanted. Fuzzy edges and hazy values shield the
inadequate. Some sooner, some later, they start to doubt. They begin to question
the role of the artist, his social status and economic responsibility. They end
with questioning the necessity for Art and even its existence. The honest
doubters accept their inadequacy and humbly continue. The blind doubters find
false conclusions sufficient. Some give up without pretention. Some pretend
when they have given up.

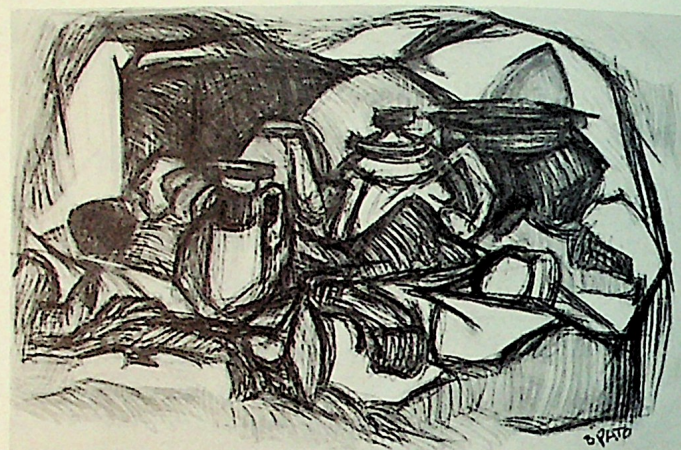
The non-doubters know that the creative act is the dynamic fulfillment of
the need to realize and define the order in themselves and in the universe
around them . . . the unbearable alternative to order, being chaos, transience,
death. They recognize order as the essential reality, to be grasped through passion
and will from the confusion of appearances. This is their will to immortality,
their joyous recognition of oneness with the cosmos, their act of faith. They
know the insatiability of the artist, his delight in the struggle repeated, his need
to reaffirm, to experience order in all things. They know that the act of painting
which becomes the expression of the experience of reality as visual order is
the crucible and not the form of creation. They know that the degree of reality
expressed relates to the perceptiveness (genius) of the artist, equates with the
vitality of the painting, thus, order with life — chaos with death. They intuitize,
that since the vitality of a painting depends on the artist's intensity of visual
order-perception it in no way relates to size, surface agitation, texture, color,
or the degree of abstraction or realism. They know that poetic associative values,
the social, philosophic, or religious content may be intrinsic but are not the

blood-red if the king
of the universe were a friar
we would pray him for
his peace since thou hast
put on our perversell
of what it pleases thee to hear
and what it pleases thee to hear
hear and we will speak to thee
you while the wind is now
is hushed for us the city
where I was born sits upon the
seashore where the powder
with his followers descends
to have peace. Love which quickly
lays hold on gentle hearts
seizes this one for the fair
person that was taken
from the and the more
still pursues me. Love which
absolves no loves one from
loving. Seizes me for the
pleasing of him so strongly
that as thou seest it does not
even now abandon me. Love
brought us to one death. Love
awaits him who quenches
our life. These words
were borne to us from
him

John Jeheber

life of the painting . . . that they are the motivating but not the vital force of a picture. They know that the spirituality of art is the direct result of the will to the essential, the passionate dedication to truth, the effort to abstract the universal from the particular. They know that all vital art is intensely subjective but that it is not necessarily individualized. (Who doubts the subjective intensity of the great Gothic, Byzantine, or Egyptian works, all anonymous and impersonal). They know that a style is a way of seeing things and different from form which is the ordering of visual experience. They know that a great work of art must have form but that its style may or may not be novel, may or may not be personal. Just as its expression of essential reality may be exaltation or quietly affirmative. The non-doubters know.

Mr. Stefano Cusumano



Barbara Pato

3-DI

The first day of 3-di was a momentous day in our lives. Around the world the sun shone warmly on the silent pyramids, the marbled Acropolis, Caesar's Forum, Peter's Church, and all the works of man. Though none of us knew what "three-dimensional design" meant, or what the future might hold, we came to class eager, curious, and filled with a love of art.

Mr. Kratina, our teacher, handed each of us a length of string, a piece of copper wire, and a strand of timothy grass. "I want you to think about them and write an essay," he said. An essay? Impossible! — What could one write about such simple things? Some of us thought it ridiculous, others saw the challenge right away. We thought and exchanged our ideas.

Soon new problems directed our energies. We built boxes, bent wires, burned candles, made noises and crashes, and finally presented to each other the discoveries of our exploration: light! space! color! sound! (Peter brought a still-life, Merry a poem; I acted a thunder skit, Helen spilled a thousand buttons, and Irene pondered the meaning of anticipation).

In time, a great awareness came to each of us — an awareness as deep as man, as wide as the world, and as high as the heavens. So we were reborn as artists and creators. And this began on the first day of 3-di.

Floyd Arnold

Perfection

Perfection in art and nature resides, as beauty does, in the eyes of the beholder, and is relative to the observer's capacity to react to what is presented to him. It is different for everyone and proportional to his background and innate sensitivity. For the artist it is an ever-receding goal, like an endless flight of stairs; and each step only gives him a closer view of the unattainable.

Art is the last echo of the unconscious reverberating through the channels of the mind, the eye, and the hand. If the artist's subconscious were likened to a plucked string setting up a series of harmonics, what he puts down on canvas would represent these vibrations in a somewhat distorted form. The eye and mind of an aesthetically responsive onlooker restores it to a dimension on a par with the original vision. Thus a code exists, too profound to be prearranged, making contact possible on a subconscious level, in which the intellect and the senses are attuned electrodes.

To speak of "modern" art is like referring to the Almighty as mighty. Inherent in art is its contemporaneity. The obligation of the artist to be completely engaged in his own time is so great that failing this, he is not an artist at all. He is rather a good or bad historian, depending on the degree of his capability.

David Lerner

A Discussion on Advertising

Late one afternoon in February, a group of Mr. Jerome Kuhl's senior advertising students put aside their pastels and paints to have an animated discussion with Mr. Kuhl on various aspects of advertising art. Among those participating in the interlocution were Mike Dolan, George England, Sam Katz, Helen Ganer, Herb Levitt, Phoebe Doran, and Carol Wong. The following is an excerpt of some of the main points that were discussed.

MIKE: I think that a lot of the work that's done in school, not only in advertising but in calligraphy also, is too "up-in-the-air". I'm not saying that the right type and clever design are not valid at all, but the idea is to come back to earth and not sacrifice your design for the selling point.

GEORGE: You mean the idea should be there?

MIKE: Yes. The clever use of everything that goes into advertising should be directed toward the consumer, because that's who looks at you, that's who you're looking at, that's who you're trying to catch.

GEORGE: And you feel we're not doing this?

MIKE: I think more emphasis should be placed on thinking out the problem, instead of just slopping down things that look nice but have nothing to do with the selling point of the item.

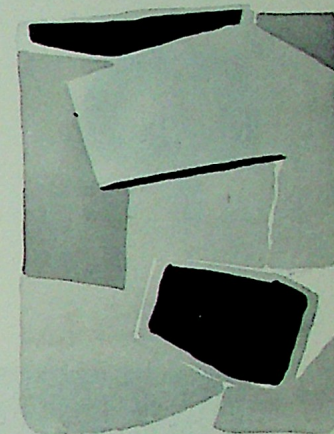
MR. KUHL: In that case you should take a course in advertising merchandising. What we're doing here is slightly more than selling — it's communicating.

MIKE: Yes, communicating. A lot of people I feel don't communicate. They just have nice colors, nice design.

GEORGE: Are you blaming the school, Mike?

MIKE: No, I'm blaming the people in school that they can get away with this kind of thing. Up-in-the-air, up-in-the-air . . .

HELEN: You can't direct toward the consumer, because the consumer doesn't know what's good or not.



Roberta Sass

MR. KUHL: A course in advertising could be strictly merchandising and nothing else. Whatever it is, it's going to leave something to be desired. In some schools you get more merchandising, more technique, greater time on advertising than you do here, but I think you get better advertising artists out of Cooper Union.

MIKE: You get more of a well-rounded person who can handle more situations.

MR. KUHL: The important thing, as I said at the beginning of this term, it shouldn't be called advertising design — it's *graphic design*. You're working as artists in the twentieth century. So you're not just "advertising" artists, you're artists. Instead of working on an easel, you're working for industry.

GEORGE: Salter said the same thing.

MIKE: This the pitfall. He becomes an artist and forgets about the advertising.

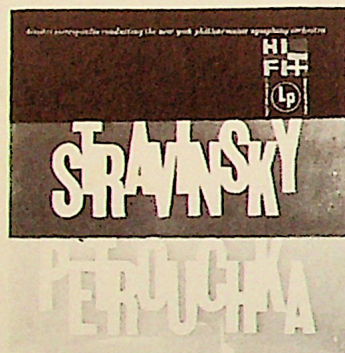
MR. KUHL: It's just as the medieval artist working for the church. He was not working for himself. He was working for a client.

SAM: How important do you think the client is?

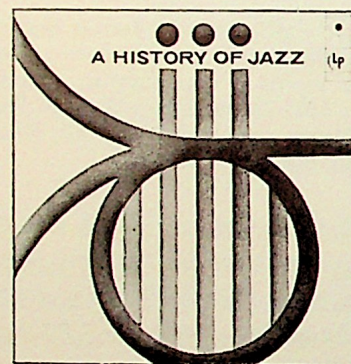
MR. KUHL: You can't ignore the client. The value of your work will depend on whether the client is an exciting person, if the product he has to sell is stimulating. If he's interested only in selling and the product is dull — what can you do?

SAM: Your greatest interest is in your own personal work?

MR. KUHL: Of course, but as Mike says, the pitfall is not to ignore the demands of the client, the product, or the audience.



Herb Levett



George England



Carole Wong

SAM: It seems to me the demands of the client are the dominant factor in advertising.

MR. KUHL: Nobody can so efface themselves that the client is going to be primary. After yourself the client's demands are secondary. What you make of the two together determines the outcome of the design. But of course all these things are proportional and it's a question of degree.

HELEN: You compared before painting with advertising. Do you really think . . .

MR. KUHL: . . . advertising is an art form? I can't compare a record album to a painting, but I can compare a life's work as a graphic designer to a life's work as a painter as far as developing personally and giving of your own creative ideas to the world.

HELEN: But aren't you comparing them on a lower level?

MR. KUHL: I wouldn't put them on the same level. The thing I'm speaking

against is the idea that the painter is doing a great job working for himself, and the commercial artist — so called commercial artist — is just a "commercial" artist.

MIKE: No matter how good a designer is, how can you compare him with a great artist. The great designer against the great artist.

HERB: Great fine artist.

MR. KUHL: I don't think there is any advertising artist who is comparable to Picasso. But I would say a person like Paul Rand is a more creative than a lot of painters.

EVERYONE: Oh yes, definitely

MR. KUHL: Paul Rand or Saul Bass and some other people have every creative lives.

CAROL: I was thinking we ought to discuss the future, in other words, the direction that advertising seems to be taking right now. I get the feeling that in many cases rather than good ideas we have good taste.

MR. KUHL: A good idea is the basis. Good taste is related to technique.

CAROL: What I meant is that sometimes you have an idea that relates to the actual thing that you're advertising. A very close relationship. Other times you choose certain nice colors and forms . . .

MR. KUHL: If you mean abstract design that has nothing to do with the product — I don't think there is any trend toward that.

PHOEBE: I once spoke to an art director who graduated from Cooper Union about six years ago. He is very good as a painter also. And he likened commercial art to a guild and the guild workers.

MR. KUHL: This is a little more than a craft, I would say. In Switzerland of course it is a guild. Every graphic designer has to belong to a guild, and you have to prove your merit before you can join.

HELEN: Aren't there less elements to work with?

MR. KUHL: Where?

HELEN: In graphic design.

MR. KUHL: No. You work with everything at your command. More than a painter: you have type, color, you can work in TV, movies, every subject in the world.

MIKE: The limit is that you're directing everything toward the audience. That's what the limit is, isn't it? Everything you do in advertising is directed toward the public, is that true or not?

MR. KUHL: (after pause) Relatively.

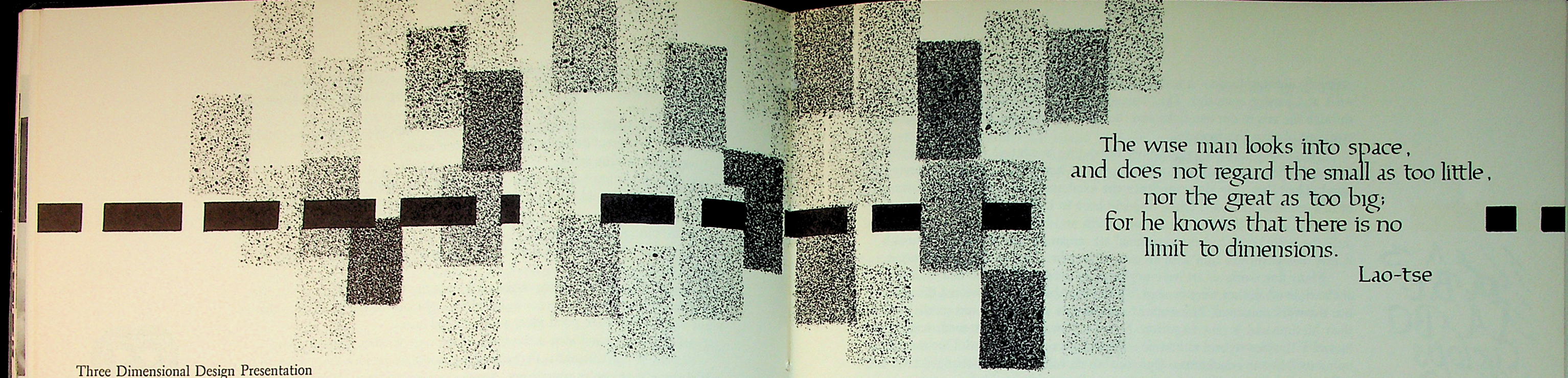
EVERYONE grumbles.

MR. KUHL: You can't be negative about this. Sure, your client can say no. But you look for creative clients who commission exciting things.

HELEN: It can be very exciting, but when you look at a piece of graphic design even though it may be very fine indeed, there is something you feel that even though the individual that designed it may have expressed his own individuality, there is something lacking — it's almost too logical.

MIKE: That's the advertising. That what advertising is! . . .





Three Dimensional Design Presentation

Edward Canino and Henry Korman, with Clara Holmes, Janice Shaw,
David Getz, Howard Burg, Stuart Gross.

The Bouncing Ball

You watch the silver roller-skates roll by, with the flapping, chromium-plated mud-guards. Ah yes, we're all small round ball-bearings running smoothly after each other around the well-greased surface.

We all sing in unison to the bouncing ball. And when the red ball goes up, if you have your skates . . .

He brought his ballet shoes at the right time. He didn't look backwards, he didn't know they were there . . . or that he was there.

Everyone was out on the pond that day. Everyone was 3'-8". Then I noticed I was 4'-6" — a big difference . . .

Thomas Kass

Some Thoughts on Art

While relatively little attention is given by most people to the arts in their everyday life, man immediately becomes aware of its high value to mankind whenever works of art are threatened by destruction. While the manuscript of a book or of a piece of music are unique and irreplaceable our fears turn mainly to architecture, painting and sculpture because we know that the destruction of the finest of these creations would be the most painful loss and dreadful disaster. Even when these works are broken, partly obliterated and ruined, man travels from all directions of the world to see crumbling temples, statues without limbs or heads, faded and almost invisible paintings.

What these creations of man reveal to man must be of the most compelling nature. It must be a positive, a helping "life-giving" force that is embedded in the arts. What may they have in common — what may unite these many so different fields and expressions of art from the most ancient time to our day and

The wise man looks into space,
and does not regard the small as too little,
nor the great as too big;
for he knows that there is no
limit to dimensions.

Lao-tse

give them this great significance. Perhaps it is completeness — a completeness which is lacking in ourselves, in nature, and in life.

Strength of the mind, the ability of thinking clearly and logically is generally considered to be man's outstanding gift. It is also the one which is trained and developed in the institutions which concern themselves with the education of young people. But the depth of feeling, the ability of man to feel truly and clearly is an equally important gift. In a human being of value the coolness of a bright mind and the warmth and sensitivity of a feeling heart are combined. Both should be recognized as great and forever mysterious gifts of man and be strengthened and developed all through life. The eternal struggle between thinking and feeling or reason and intuition may make life difficult at times. But it is just this double-nature of man's soul which can give life fullness and which really makes it worthwhile.

Man calls himself "homo sapiens." He takes pride in his thinking, in his knowledge. He should take equal pride in the feeling of which he is capable, in being "homo sentiens." Sensitivity, a fine and true quality of feeling, raises man above the animal just as much as his thinking.

All the arts are deeply rooted in this too little appreciated gift of human nature. While thought may be a powerful element in a work of art it can neither be created nor appreciated without sensitivity or with the mind alone.

As we let the arts speak to us our capacity of feeling and thinking develops and grows. They give new wealth and depth to the world of our feelings — they also contribute to our knowledge about ourselves and the world and thus widen the horizon of our thinking. Feeling — for which a particular plea is made here — is not without structure or logic, as is often believed. This logic and structure of emotions cannot be found by the analyzing mind and put into words. But only the existence of laws governing our feelings can explain the appreciation and permanence of the work of art. The methods of explanation or deduction of science cannot give satisfying results in the arts. But art has

1 2 3
A B C
A B C
Cyclops
P Q R F
V W X
V W X
J Jones
Larson

Henry Korman
and Mr. Paul Standard

certainly nothing to do — nor does it come from — sentimentality which is of a weak and passing character. The “language of related forms” which speaks through the arts to our emotions and thoughts is so alive and so strong that these creations of man live forever.

Those who have the opportunity of coming in contact with the arts should look and listen with good will, with a receptive heart and an open and searching mind. Then they may also experience the excitement of finding the meanings of new expressions in art. Often one will have to look or listen deeply into one’s own soul to find the significance, truth and beauty of these forms. To the dull, the prejudiced, and the superficial art remains a closed book — although it may always furnish him with an easy subject for irresponsible conversation.

Many fine works of art were neglected or even condemned and ridiculed at the time when they were created. Those who laughed and sneered disappeared but the work remained. The work of some artists was praised and publicized in their lifetime and is now forgotten. Nobody, however, who listened, read, or looked with sincerity and as best he could should now be blamed. One must form opinions, come to conclusions. Opinions which will have to be changed later will still have had their value.

To experience art — just as to experience life — one must become involved. Outsiders can never understand, will never know. But those who bring real interest, or better still, some love to the arts will make these works their own and experience within themselves the glow of their truth, completeness and eternal power.

Mr. Karl Schrag

Thoughts on Originality

The response to the original — love at first sight, hate at first sight, stupefaction at first sight — may be as varied as the people responding — but there is very decidedly a response: what is original is quite undeniably so.

I once read in the newspaper a remark by a scientist: “I don’t know what I’m doing, but I follow up the unknown.” I think discovery comes only by exploration or experimentation — by following up that which has not been tried; and I think that within this discovery emerges something that you could call original.

I don’t think originality need be confined to artists. Why cannot bankers or botanists — or even clerks (like Charles Lamb) be original?

To smell the original smells of Spring, so closely mixed with the origins of our own experience, brings sensations very much like the sensations which come upon us as we behold an original work of art. The sensations of Spring are very familiar, but also very strange; they are present — and also very past. “There is nothing new under the sun.” But every Spring people feel new in a very old way.

Colors, words, and notes are names of a sort; but by themselves they haven’t much significance. Putting them together, it is possible to make an entirely new name: the name of an experience.

“Grand Central” is another kind of name. As soon as you say “Grand Central,” one knows that you refer to a certain place, teeming with travelers,

chewing-gum, the sweat of anxiety, reflections, dimness, glare, faint lights, huge shadows, loud-speakered voices, ant-like hums, aching hardness under foot, rumble and screech, bustle, soot . . .

Imagine how wonderful it would be if you could name an experience with colors that would convey as immediate and definitive and complex a sensation as does the image conjured up by the mention of the name, “Grand Central”! Not only wonderful: original!

Paul Matthews

Technique

“Technique: — The method or details of procedure essential to expertness of execution in any art, science, etc.; hence, manner of performance.” Thus a dictionary defines technique.

Paul Klee, in a diary of his early years has this to say on the subject, “To have to begin by what is smallest is as difficult as it is essential. I would like to be a newborn child, knowing nothing whatever about Europe, ignorant of poets and fashions, in fact an almost primitive being. Then I would like to do something very humble, to elaborate on my own, a tiny formal motif which my pencil could manage without any trace of technique.”

One must be careful not to misinterpret the meaning of this passage; Klee was neither ignorant nor a primitive, he was a fine scholar and was fully aware of style and technique that had been used down through the ages. It was this knowledge, plus his own genius that enabled him to create a way of working that was indisputably original.

In order to extend beyond the known techniques in painting and strike out for oneself in a creative artistic endeavor, one must first have a knowledge of what is happening now with his contemporaries and what has happened in the past with his predecessors. And to know it, one must go through it. Not necessarily first painting as a primitive and then as an Egyptian and Greek, but to have, at least, a knowledge of the method and manner of these art forms. To say that Picasso invented cubism out of nothing is a fallacy. He built it out of all the knowledge of the prehistoric and archaic cultures that he had available to him.

A painter would find it nearly impossible to express himself if his hands were crippled; and to all practical purposes, this is the condition of a painter who doesn’t understand how or what has been done. Too many painters today, especially students, act on the premise that to create something original the path made by all his predecessors must be obliterated.

No one can be completely original. Each painter begins with something he knows, and then moves on to other forms by analogy. He takes from things that are familiar and builds upon them, eventually arriving at something he hasn’t seen before, and then building upon that. But this idea that is original has grown from the ideas of the past. But this too can be easily carried in the wrong direction. A personal technique comes first from knowing how to put something on canvas, and then knowing what has already been put down. From these two bodies of knowledge an individual way of working is born. But to continue to be strongly influenced by another painter leads to the smothering of the creativeness that is in the artist; one must use the past only as a stepping stone to the future.



Harvey Steingold

Redevelopment of The Lower East Side

As part of the combined Town Planning and Architecture Design course under Dr. Zucker and Mr. Mitarachi, a group of Cooper architecture students—Rolf Ohlhausen, Ronald Rossi, Charles Rhodes, and Yoshiro Hashimoto—last year undertook to plan the redevelopment of The Lower East Side of Manhattan Island. Presented here is a summary of the concepts which guided their design.

The proposed redevelopment of The Lower East Side involved the following considerations: (1) The creation of a clean, efficient, and beautiful sub-area of the city which, while meeting the requirements of a high density population, would not fall victim to the squalor which usually results in unplanned attempts to house and support large populations; (2) The requirements of pedestrians, autos, trucking and peripheral vehicular traffic each demand a particular circulation pattern which must be imposed upon the present "unselective" grid system; (3) The human being is to be considered as the fundamental quantity, which must determine the scale of the neighborhood and the location of social institutions. The diversity of socio-economic groups now living in the area must be considered and the new environment must fulfill individual group requirements while creating a unified community with a strong esthetic and social unity; (4) The design of this area must respect certain physical, social, and economic realities, and should retain many of the traditional qualities of The Lower East Side.

In the development of a solution, a scheme has been devised leading to a distinct separation of pedestrian and vehicular traffic. This is achieved first by re-routing thru-traffic around the area, and second by building a raised platform which would extend over the existing F.D.R. Drive. Traffic moves beneath this platform, while parking facilities and service arteries are provided for the community overhead. The platform itself becomes the living area for the residential population housed on it. This area is to be developed on various levels (which would effect a transition to surrounding elements) and includes various recreational, cultural, educational, and marketing facilities, all on a neighborhood scale.

Established market and cultural facilities (such as Essex St. Markets, Henry St. Settlement) have been expanded and integrated into a civic and market center which is located at the center of gravity of the area.

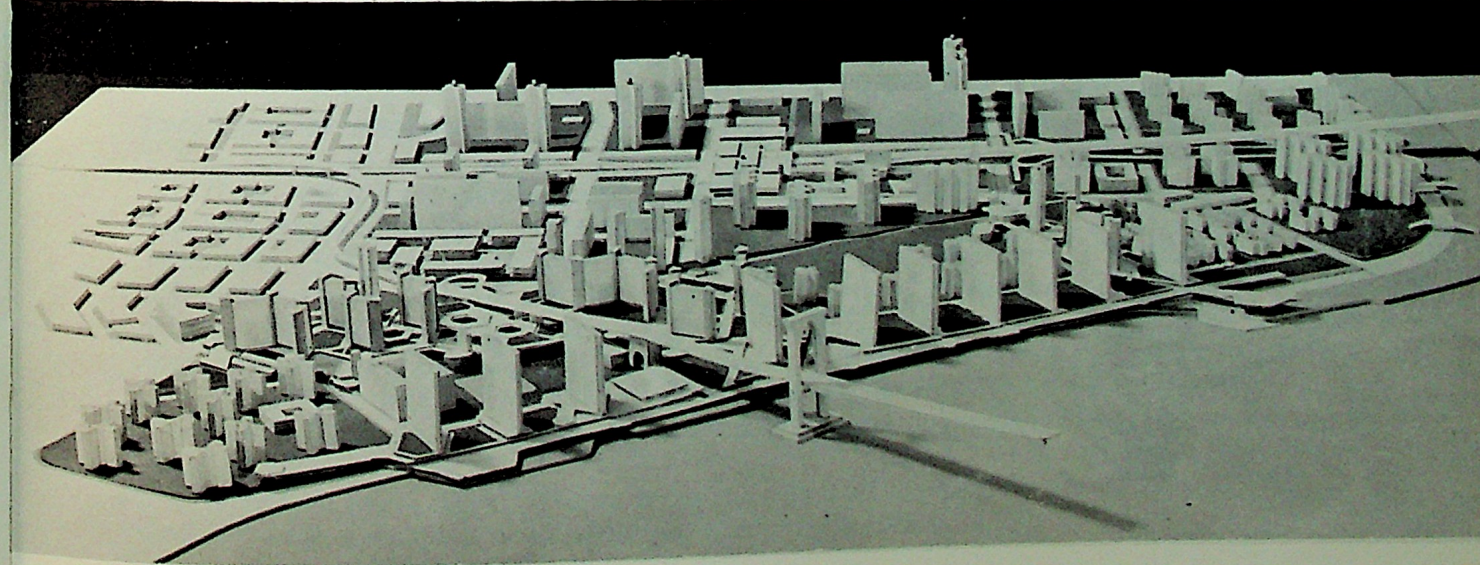
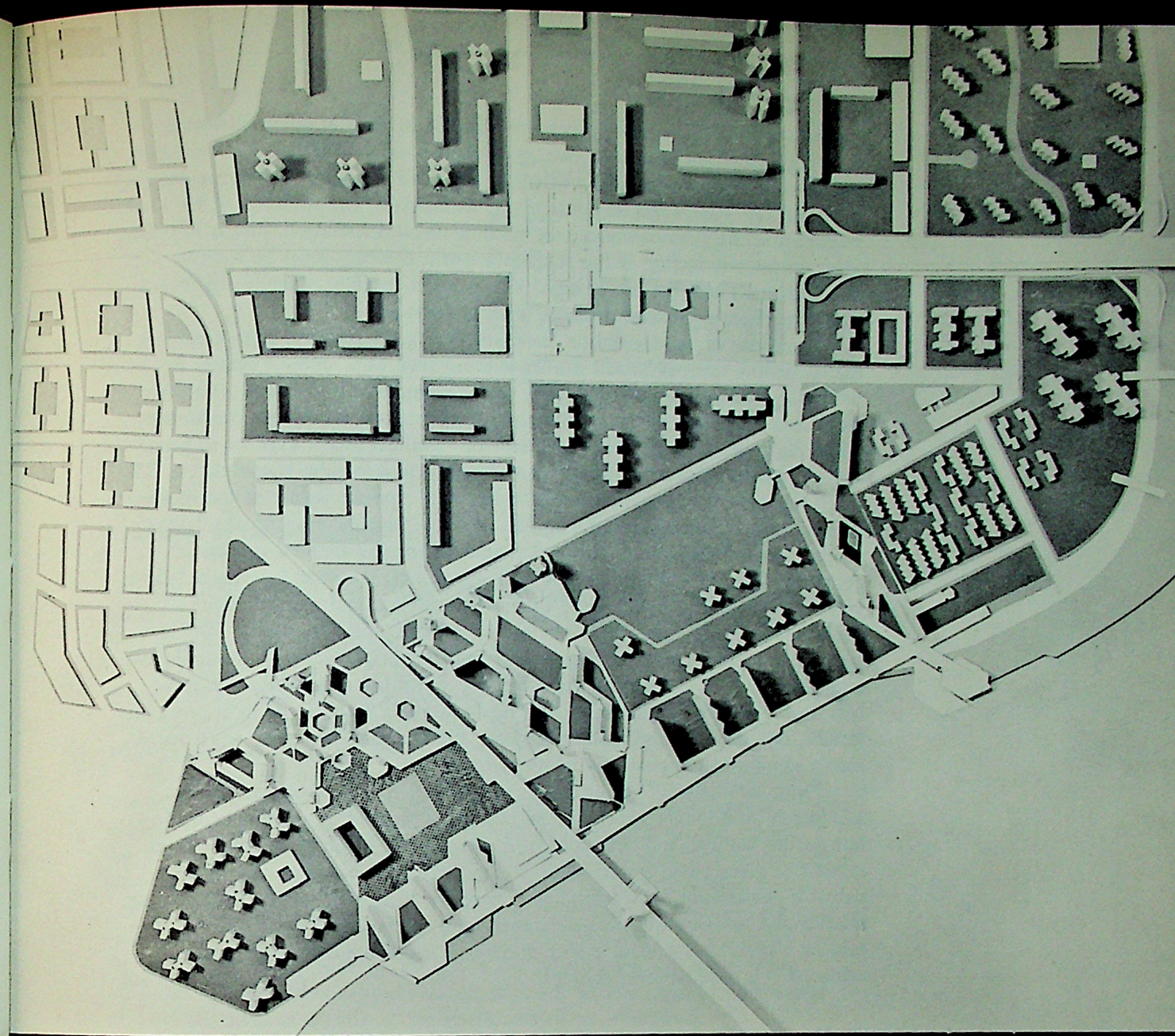
Essentially, the plateau scheme gives the people of the area direct access to the river and developed recreational facilities, culminating in a riverfront promenade, which should function as a unifying thread tying the various neighborhoods into a vital community.

Rolf Ohlhausen

Figuration and Abstraction

This description by Mr. Victor Candell of the creative process involved in painting was first published in the Catalog of the Exhibition of Contemporary American Painting and Sculpture, 1955, University of Illinois. Mr. Candell's painting, "Contact," was included in this exhibition.

A good deal of heated controversy concerning figuration versus abstract still goes on in the art field. There are those who claim, basing their views on certain recent developments, that the representational element in painting is bound to return with vengeance. Well, I don't know. Was it ever totally absent? It has always seemed to me to be a matter of interpretation. Painting has



to deal with one or another aspect of reality, be it inner or outer; therefore, it is "representational" in this sense, even though exterior reality may be merely optical in the hands of a certain artist. In another's it simply does not remain in such a raw state when he considers its inclusion in the structure of his work. Elements of the exterior world undergo fundamental alteration, just as impulses, ideas, instinctive feeling of the subjective world similarly must be suitably transformed. These too are changed into gestures in color, visually significant shapes or lines, pigmented rhythms, signs and symbols.

Questions of representation inevitably bring up the problem of subject matter. In my view, as far as I can see it in my own work, subject matter is something you end up with. There is *theme* compulsive and lasting and there is *motif* as a starting point promising another concept or variant on the theme. I have been preoccupied with the theme of "Contact" for a number of years. It is the general idea of active, explosive ferocity, foot-loose in the world . . . The motif this time is a very prosaic object: my own cigarette lighter at the moment of lighting up. The shape of the lighter, its open, metallic jaws, sparks flying, the heat, color, shape and light of its flame started the familiar process of gestation. Evidently in certain moments one senses, suspects, foresees a future yield: a new concept of the same theme. The actions and characteristics of the motif represent potential material, the outside, objective world. One sets them in motion by involving them with the personal, imaginatively intellectual and intuitively inside quality, the subjective world. At a certain point these two worlds may collide and there may be an instant's flash. By its light one gains insight, one may glimpse momentarily the molten parts of a new work fused into a significantly meaningful combination.

From here on work on the canvas is sustained. The new concept, which was merely an instant's perception, an intangible promise, now must be made fast, secure, clarified and developed in its permanent, material home. In short, it must be given visual embodiment, feeling, locked in pigment, in lasting, palpable plastic form. When this highly selective developing, altering, combining, relating and unifying work succeeds, then idea and feeling, theme and motif take on a simultaneous final aspect: the image is complete. Subject is now achieved; it is total achieved content.

Mr. Victor Candell



Norma Stagliano

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 * I J K L M N O P
 Q R S T U V W *
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 Lettering comes from writing. RUDOLF VON LARISCH

Saul Teichberg

The Value of the Humanities in Art

For all the passion and involvement that exists in the art world, there must be preparation for a mental attitude and philosophy of the artist which enables him to question himself and to have unbounded curiosity.

We students of art, with the threat of an unstable world around us, find it a natural and easy reaction to succumb to the mysterious seductions of even the smallest generalities which lead us, not to understanding and achievement, but to confusion in our art and our lives.

In the maturing process, Cooper Union is but a fragment in the chain of the education of our diverse personalities, and yet, in the small amount of time we spend here, we receive not only training and direction for our talents, but stimulation to broaden and enrich our ideas and concepts. The humanities in this school cannot include scores of subjects with complete coverage in three years, but we receive a selected few — each an opening lead to some of the most influential histories and trends of thought from primitive to modern man. No one course contains the secret of life, but all are sources of information, criticism, and communication — things, which if we can learn to understand and utilize, make us durable in the attainment of our ambitions.

We alone are responsible to ourselves and we can use, instead of a crutch of pretense, realization of the value of all things.

Elaine Bonney

The Experience of Art and "Art Education"

There exist as many different experiences of art as there are artists and beholders. But experience can not be taught. One who is not musical will never enjoy a Bach fugue; one who is not visually gifted will never be able to appreciate a mural by Giotto or a still life by Braque. He can not react emotionally to something to which his senses are not tuned and therefore there exists no way to evoke his emotions. And as long as his feelings are not stirred or at least stimulated, the work of art does not speak to him. These statements may be truisms, well known to everyone, but yet, their simple truth can not be repeated often enough.

What then can be taught? Courses, books and more than anything else the familiarity with a multitude of art works may increase the sensitivity of the



Peter Holstein



Ray Sherman

beholder and may help him to see what he could not perceive before. But no knowledge of an artist's life, no historical data about the era during which he lived, no explanation of symbols used and no analysis of a specific technique can open his mind and heart as long as there is no immediate sensuous response, naive and undisturbed by any erudition. Baudelaire, the most sensitive art critic, once remarked that first there is the impact of beauty and the intellectual analysis comes long afterward. Only if and when that first and basic reaction has occurred, then the intellectual approach may set in. It then will increase and intensify the beholder's capacity to enjoy and — only now — to understand. Certainly we get more out of an Early Renaissance painting if we know that a fly there means not just an insect, but is the symbol of evil, generally recognized as such at the period when the picture was painted. Likewise, walking through the nave of an Italian High Baroque church, we are tuned to a higher pitch of emotion if we remember that the overrich instrumentation of this interior by painting, sculpture and applied art is based on the desire of the Church in the age of the Counter-Reformation to lead the straying back to the flock. And the awareness of the difference in scale between the body of the Madonna and that of the dead Christ in Michelangelo's *Pieta* in St. Peter's becomes meaningful only when we have learned that this difference in scale should visualize the Mother-Son relationship. The rhythmical beauty of an Egyptian relief will be appreciated more strongly by understanding why the Egyptians did not employ perspective.

Thus analysis and knowledge certainly do not diminish the immediacy and intensity of artistic experience as so many people believe. On the contrary! The growing subconscious correlation of spontaneous response to an art work on the one hand and the understanding analysis of it on the other hand is one of the main blessings of growing maturity.

We have only to compare the impression of a truly great work of art seen first at the age of twenty and then again at the age of fifty in order to become aware of the fact that the study of art has not been in vain. That holds equally true for re-visiting a cathedral, a great piazza, or looking at a cycle of murals or at an intimate easel painting. And the true greatness of any work of art will radiate more brilliantly the more often we see it and can realize that it has lasted not only through centuries but also through the various phases of our own life.

Dr. Paul Zucker

Journey

*I am going to a somewhere
And the night heard and fell about me
And the night sent a wildness to walk the streets with me.
In my journey to a somewhere
In the curve of my arm I nursed a loneliness
A wanting led me by the hand.*

Bonnie Takas

Study in Europe - a letter from a Fulbright alumnus

In April, 1956, Steve Werlick, then a senior in the Fine and Graphic Arts course, was granted a Fulbright award to study sculpture at the Akademie der Bildenden Künste München in Germany. During his stay in Munich, Steve wrote of some of his experiences and observations in a letter to Cable editor Floyd Arnold. Steve has given permission to publish this letter with the thought that the information would be of interest and assistance to Cooper students.

Munich, 15 August 1957

Dear Floyd: — In exactly a month from today Rieva and I will leave Munich for a prolonged trip which hopes to be started in London and ends with a ship leaving from Gibraltar Nov. 23rd. We can look back now, on an active year of work and travel — and some thoughts about the pro's and con's of European life and culture. I have had a rich experience studying at the Akademie here and this is specifically the study of lost wax bronze casting. Exactly put, I have spent the past year working in the Akademie foundry, which has permitted me to cast some of my own work at no cost excepting much sweat.

A point to make, in terms of my own experience, is that I have had an excellent opportunity to study a specific area of technique and as such I can give the Akademie here a most favorable recommendation. On the other hand, I have found that the Akademie offered very little creative stimulus, and criticism was narrower and preconceived.

In Germany, a good possibility for study is the new Hochschule für Gestaltung (Ulm-Donau), which we once visited, but weren't able to see more than the outside as it was closed for the summer vacation. There are two Fulbrights studying there this year and they give very exciting reports of their experiences. I have heard that there are excellent opportunities for the study of graphics in Paris.

When writing your statement of purpose for the Fulbright, keep it concise and avoid any overcomplication of reasons.

If you're concerned about bringing a wife with you, don't be. Fulbright doesn't give any extra allowance for wives, but it's very possible to manage if you can scrape together some extra funds for the travelling you are sure to do. Room rates vary considerably. We pay 120 DM (about \$30) per month now but previously had a place for 70 DM (an atelier which had to be "evacuated" for conversion to a garage).

Language should be no difficulty at all. It sounds like you've had much the same background as I in German — high school. At this point I feel quite comfortable with the language, and worse — I've learned the bayerisch dialect!

Studying in Europe can't help but be a worthwhile experience as there is always so much new to be seen for stranger eyes. The States, in my opinion, is now the strongest area for the creative arts. But this is only a result of the many who have come here to reap of the European tradition and convert it to the American contemporary. I would jump at any opportunity to come over here again.

Sincerely,

Steve Werlick

The School of the Future

In the early part of the 1956 Fall term, a release went out from Wiedersum Associates, prominent school architects, to students in colleges and high schools throughout New York and New Jersey—announcing "The School of the Future" essay contest. On March 14, 1957, Betty Bodian, then a second-year art student here, was informed that she had been selected for top honors in the College Division, winning a trip to Paris, and one thousand dollars, with this, her prize essay:



The child in his early world of half-perceived and hardly comprehensible images, receives his first real shock when he enters school. His pre-school world is finite and complete, with few demands. After the initial jolt of being thrust among strangers, the confusion begins to clear and a new awareness enters his mind. In a sense, he discovers the world, and this discovery process will continue the rest of his life, assuming nuance and variation as that life becomes more complex. The basic problem for the child is his ability to relate to his new surroundings.

For the child who comes from a comfortable home, entry into a sub-standard school can result in contempt or apathy. For the child whose home environment is negative, the sub-standard school is a continuation of a drab and unrewarding existence. He will rebel against the school, his immediate antagonist.

The school experience can, through very positive devices, help make the transition into maturity a healthy one. Besides teaching the rudimentary skills of communication, the function of the school is to lay the foundation for personal security, and to point the way towards a larger world in which the student must inevitably participate.

Early exposure to classroom discipline is more difficult for the new student than the adjustment to be made, later in life, to the forty-hour work week. After being weaned from play routine, the child faces education in an atmosphere of clocks, monitors, and stationary desks. The human capacity for evoking symbols is an important factor in our plans for tomorrow's school. The decayed sterility of old classrooms remain in my memory as a distasteful symbol of my elementary education.

It is my premise that the school of the future must provide an invitation to learning. Moreover, it must be a physical entity more inspiring than the various environments from which its students come. What a stupendous victory for education it will be, if future citizens remember their school years as a symbol of discovery and excitement.

Unfortunately, we do not consider the school building a plant for profitable production. Industry, as an example, considers the aesthetic details of employee comfort as part of the overhead of running a profitable business. However, in the process of turning out the valued citizen-leader, we are less wise investors.

The secondary and college groups should not be neglected in our plans. These precious ages of both discovery and rational awareness are very often denied the progress shown in the elementary school. Today the average student attempts to function in an atmosphere which is barely functional.

Merely to bring the standards of design up to present function would be shortsighted. In a world of scientific advancement, we must achieve, in our schools, the plasticity and advancement in design which will precede the future as an example.

How exciting and stimulating it would be for both student and faculty to function in rooms with interchangeable walls, used according to their function,

the latest communication equipment, and furniture designed for young restless bodies. Supposing geography and other related subjects were taught in a room shaped like a sphere, the interior surface used as a screen for projected pictures.

It is generally acknowledged that children are very susceptible to the world of fantasy provoked by abstract visual images. A wealth of imagination and creativity can be released by liberal use of color and abstract form in the classrooms and recreational areas.

The school is a mold and as such it should attempt to shape the living patterns of our society into a more graceful and imaginative whole.

Betty Bodian

Two Masters or No Servant

On January 9, 1958, the assembly in the Great Hall witnessed the Twelfth Annual Peter Cooper Prize Speaking Contest. The first and second prizes went to Helen Ganer and Ruth McKernon, both of the Art School, for their proficiency in the art of public speaking. To Eugene Oranchak, of the School of Architecture, went third prize; he spoke of a critical conflict in our culture . . .

Whenever a man decides to talk about our culture these days, he finds himself confronted with the word "conformity." It has been shouted at us by at least a half dozen extremely popular books: *Mass Culture*, *The Taste Makers*, *The Organization Man*, *The Lonely Crowd*, *The Beat Generation*, and untold numbers of magazine articles. Almost as one voice they chant: "Conformity! Conformity! Conformity! The crisis of our culture."

But conformity is not the crisis of our culture. For how can it be so profoundly important that the artists are wearing green and black this year . . . or that the engineers have a bumper crop of beanies?

Perhaps ours is a more fundamental problem, and yet so infinitely complex and so very difficult that we may not find an answer. For there is a crisis in our culture. And the crisis may well be our final one. The crisis is disunity. Not a disunity between the artist and the engineer; not a disunity between the intellectual and the worker; not a disunity between the spiritualists and the materialists; but rather a disunity between the two facets of each individual mind.

The apparent dichotomy of the spiritual and the material form the two facets of our minds. They are the two masters of our lives. The material gives dimension and possibility to the spiritual; the spiritual gives force and direction to the material. To serve only one is not to serve at all, and serving only one is the crisis that concerns us. When will we realize that we cannot simply buy world peace — for money alone is not enough. When will we realize that we cannot simply pray for world peace — for faith alone is not enough. We need the synthesis between these two masters before we can contribute to our society and to contribute is to serve.

To unravel the complexities, to resolve the difficulties we need responsible human beings. Human beings who can do something of value with their hands and their minds. Human beings mature enough to rebuild a world. Human beings big enough to serve both masters.

Eugene Oranchak





GREEN CAMP

It begins in the city. It begins small in a classroom — a “Civ” lecture or a lettering class. Just a small, quiet feeling of unrest. The street outside is a grey reality . . . grey walls, grey streets. Grey people.

A wish to be somewhere — away . . .

Pack a toothbrush and a sketch-pad, no room for a camera — ice skates or no ice skates — wonder if it will be warm this weekend — sheets? Pajamas — right!

Headlights glint on white letters of a dark sign. Gravel grinds under the wheels; they jolt and plunge downhill — and stop. Step out . . .

The sound of rushing water. The taste of earthy air. How close the stars are up here!

The lights of the buildings are warm and beckoning . . . hurry.

The scraping of chairs, the thumping of footsteps up the stairs, the crackle of the fire — the voices that give meaning to it all . . . voices in low murmur of discussion, shouting in the glee of a game. Voices . . .

“How about a hike to Suicide tomorrow?”

“ . . . square-dancing!”

“Curfew time — goodnight.”

And the voices continue on into the night, filling the bare and musty sleeping-rooms with laughter mixed with the busy sounds of opening suitcases and unfolding blankets.

In the intimate darkness they reveal intimate feelings, probe the meta-physical, the meaning of life; they yawn and at length are still.

The grey light of morning fills the quiet room; one by one, blanket-covered forms begin to stir, shed their blankets, and shake off sleep.

How full of anticipation — how different this from other mornings! Outside the air is pure and cool and the light no longer grey. Today there will be times for blending-in of voices in song, of skills in a game; there will be a time for solitude — withdrawing, alone, or almost alone . . . rich times they will be — when the soul listens to the chanting of wordless song.

*Tread the turf that softly yields
Up the softly rounded hills
Up the cedars, dark and slender
Rise to spear the skies.*

*Walk suspended planks that span
Over water, whitish whirling
Over softly liquid roar
Made of tiny globules.*

*Tread the rocks that trembling, yield
Across the tumbling water's bed
Across the stream that softly sounds
Loquacious, liquid music.*

*Push the gate that gently yields
Through to vines and ancient rust
Through to walks of silent wonder
Enchantment of the Never-Seen.*

— Wordless song, heard perhaps in dreams — but never so profoundly . . .
The somewhere wished for . . .

But there must be the impending leaving, the three o'clock dinner, the hurried re-packing — the driving away.
. . . The somewhere remembered.

Dorothy Otto

ACTIVITIES AND FRATERNITIES

Protestant Club

The Protestant Club has concerned itself this year with the studying of the Christian message, using the Bible as its primary source. Through the diversity of its members, a richness has been added to the discussions and there has been a searching of questions and terms which might not otherwise have occurred to the individual. These questions have been the basis for discussion throughout the year.

The worship, the Bible study, speakers, and the sharing of personal experiences have led to the development of personal religion within the group. In coming to a deeper understanding of God's word, the members feel that in all of their individual lives they can better become a channel of God's revelation of Himself.

Student Zionist Organization

The Cooper Union chapter of the SZO was instituted to acquaint the Jewish student with the Zionist movement. This was accomplished through discussion groups, lectures, films, folk dancing and Israeli song sessions. Membership in SZO has tripled in the past year. This could be due to the gala, strictly Kosher camp trip, and the festive Koomzitz parties. One "kooms," "zitz" himself down, and has a wonderful time.

Newman Club

The Newman Club provides an opportunity for the Catholic Student at Cooper to grow in the unity of a common religious bond. Through spiritual, social and intellectual activities, the individual personality becomes its own expression, enriching the other members and profiting from the exchange. Thus, the manifestation of our Creator's love becomes apparent as the individuals absorb from each other the distinctive qualities which make them independent personalities. As a result, the adult develops an understanding and perspicacity which allows him to exert a positive force in society. This is the essence and purpose of the Newman Club as expressed profoundly in its motto, "Heart speaks to heart."

Cheerleaders

Many hours of strenuous practice go into the making of a Cooper Cheerleader. With all this background to sustain her, she reaches the high point of her career doing a solo cheer midcourt. Under the tutelage of Lia Vodja and Sylvia Plimack, the Cheerleaders performed heroically, lending spirit and fire to their athletic heroes. The squad maintained the appearance of a well coordinated unit bounding up and down in their adorable costumes.

Athletic Association

Let it never be said that Cooper Union neglects the body in its concentration on improving the mind. The students themselves, with the aid of Prof. Hollinger, the Physical Education office, the Alumni, and numerous faculty advisors, run a well-rounded athletic activities program.

The pride of the A.A. is the six varsity teams: Basketball, Volleyball, Sailing, Fencing, Rifle, and Bowling. And for the versatile student who gets a kick out of playing against his fellow students, the intramural program consisting of volleyball, swimming, table tennis, basketball, bowling, and softball, is made to order. In addition to these activities, the A.A. also sponsors numerous clubs. This year saw the A.A. recognize two new clubs: swimming and tennis.

As if this weren't enough, the A.A. also sponsors two of the most popular social functions at Cooper: the annual Field Day and the All Sports Dinner. Field Day was again a big success this year with fair weather, a large crowd, and the ever popular pie-eating contest. The "new" All Sports Dinner was marked by a move to the Hotel Barbizon in an effort to keep up with the growing prestige and popularity of this event.

This year also saw the successful second annual Splash Party, sponsored by the A.A. and the Swimming Club.

None of this was accomplished without a lot of sweat and tears, particularly on the part of the Governing Board, which found out that you can get blood from a stone if you squeeze hard enough.

Activities Plan

Anyone having knowledge of the whereabouts of Pete Lubell notify the Cooper Union Activities Plan. Caution! This man is armed with A.P. cards. All kidding aside, Pete has done an excellent job as A.P. chairman. Under his able leadership, A.P., our financial octopus, enjoyed another successful year. As in the past, A.P. members received free admission to all of Cooper's athletic and social functions such as Field Day and the annual dance. The student's card also entitled him to a copy of the Cable.

Pioneer

Three cheers for Roland Rudish, iron-fisted editor of the "Pioneer", who has embarked on a program of revitalizing the Cooper Newspaper. No longer need a Cooperite employ an interpreter to read the headlines. Under editorship of the esteemed Mr. Rudish the "Pioneer" has shown a steady improvement in the quality of its copy. In spite of an illiterate but inexpensive printer, the Cooper Union tabloid somehow managed to produce a paper, almost bi-weekly, worthy of the student's consideration. It was a year which saw an outburst of new columns, and an extremely timely editorial on Atomic Bomb Testing. The Cooper "rag" was coming into its own.

Joint Activities Committee

With an easy grace, the JAC attempts to make the world of Cooper Union a better place to live in. This organization is the only form of student government without a constitution, and therefore, decisions are based on precedents which are made at the time. The JAC obtained two free hours on Tuesdays for their meetings so that there was no schedule conflict. In spite of minor obstacles, Frank Bader and the Committee exercised their positions with responsibility and dignity.

SAC

"Big year for SAC. Who says we're lazy?" exclaimed president Joe Levy. The "big year" opened with a real old-fashioned Hoedown. Cooperites and friends clicked their heels to the calls of Cliff Bullard. The highpoint of the evening was a performance of the glee club, which turned into a community sing, at which Carl Zweben competed with Cliff's electric guitar. The next big SAC attraction had the unlikely name Circus Masquerade in which couples attired in circus costumes promenaded around the floor, wagging their lion's tails behind them. To some, the dance was an anticlimax to the magnificent poster advertising this affair.

The Cable

The high hopes and vibrant ambition of the editors at the beginning of the school year were somewhat dampened by the intensive volley of apathy leveled at the Cable by students and advertisers alike. So it was that the 1958 book was put together by some small number of devoted workers making the most of the unbelievably small operating fund.

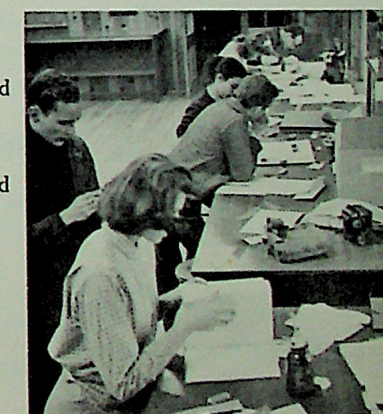
But years hence we will not remember the heartache and headache involved in chasing after contributors (of both copy and money). Instead we will see the accomplishments that our efforts brought and we will remember the joy of watching the "baby" grow: from the Green Camp Planning Session in November to the last frenzied rush to type the copy. Thus we look upon the making of the 1958 Cable as a most valuable and rewarding experience.

Annual Dance

The Cooper Union selected the 41st Cooper Queen this year in the Grand Ballroom of the Hotel Diplomat. A warm bond of friendship pervaded the floor as the fellows introduced their dates to their fraternity brothers. It was a memorable evening for everyone—Jerry Leighton's music, corsages, color photos, and amusing skits by the students. For many, it was the last Annual Dance of their Cooper years, and was a strong reminder that graduation was rushing on. We are thankful to Steve Batterman for organizing this lovely event.

Green Camp Advisory Committee

The year 1957 saw the Green Camp Committee change its name to Green Camp Advisory Committee. It performed its task of selecting student leaders and assigning weekend trips to the classes and clubs under the chairmanship of Bob Puttre. A significant action of the committee was the recommendation to the administration that, contrary to policy, non-Cooper guests of Cooper Students be allowed to attend an overnight Senior weekend this Spring. After consideration by the administration the present policy was reaffirmed, stating



that, "all guests to Green Camp on overnight recreational trips shall include only Cooper students and their invited faculty, teachers and program advisors."

An accomplishment of the GCAC was the inauguration of the Senior Leader roll. Specialized training of experienced student leaders enabled these undergraduates to assume a greater responsibility at Camp and perform the tasks of the present Resident Councilors.

Inter Fraternity Council

Sparked by president Vin Iavarone, the IFC planned an extensive and varied program to be sponsored by the five member fraternities. Aside from its prosaic function of setting smoker and Art School party dates, the council envisioned grand plans for the entertainment of the men of Cooper.

Basketball

The beginning was not auspicious. We won one then we lost another. It was like a seesaw. And then suddenly we clicked. Five games went into the victory column until we were finally stopped by the stubborn Yeshiva team. It was a grand season, and we can look back with pride at the fine performance our varsity men have turned in.

The uniforms are hung up, the well deserved letters have been awarded, and yesterday's games are already statistics, collecting dust in a scorebook. So many won, so many lost; but this doesn't give the picture, the emotion, impact, reality, anxiety and hope inherent to each game, each play, each move. What can the tallies tell of a double overtime, or the elation of defeating the heavily favored Pratt without the aid of Bob Osolin? Can the scorebook describe our team's fight and spirit? Can it even hint at the proud wins and even prouder defeats?

The season is over and the records are complete, but who can forget the sparking play of co-captain Jack Kahrs, dribbling and driving, weaving holes through the defenses, or the deadly jump shot of Steve Longinotti or the rebounding of ace center and co-captain Irv Branzinsky, the dexterous ball handling of Bill Deasy, or the fine support of big Richie Holzworth?

Yes, the season is over, and we at Cooper can be proud of the tradition preserved by these players.

J V Basketball

The Junior Varsity basketball team is in its seventh season at Cooper. In the few years of its existence the J.V. team has trained many players to achieve varsity stature. The two stalwarts of the varsity, Jack Kahrs and Steve Longinotti, both received their initial experience as junior varsity players.

The J.V. team was coached this season by Bob Kolb, one of the brightest names of Cooper Union Basketball history. Bob guided his vastly inexperienced crew to a season in which victories were rare, but yet in which the team showed a steady improvement.

Rifle Team

Encouraged by the acquisition of a new coach, Joe Russo, the Rifle team showed much organizational prowess this year. Tighter scheduling and procedure has given the team a supply of spit and polish which will surely cause a reaction in Hollywood. The Cooper Marksmen faced such heavy opposition as USMMA, St. Johns, and Rutgers. Throughout the season, the fine Cooper sportsmanship was demonstrated.

The future success of the team will undoubtedly be injured by the loss of Bob Puttre, Ralph Ranally, and Joe Vollaro, who are graduating.

Varsity Volleyball

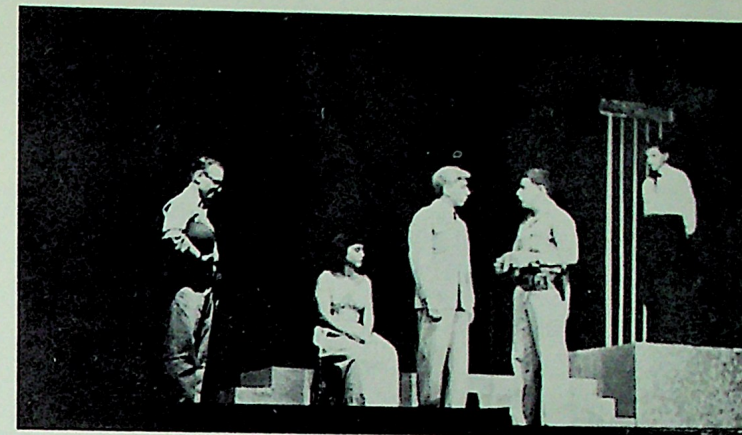
The Cooper Volleyball team began the season with great enthusiasm as a result of last season's defeating of Union College, which is considered to be the best team in the East. Bolstered by a contingent of basketball players, Jack Kahrs, Steve Longinotti, Bill Deasy, and Irv Memis, the team played in tournaments in Westchester, Schenectady, and Binghamton; as well as the National Championships at Scranton, Pa. It was under Mr. Kalechstein that C.U. again gained prominence in inter-collegiate volleyball.

Fencing Team

Undaunted by lack of equipment and high cost of Blue Cross, the team is eagerly anticipating the future. Practicing diligently under the guidance of coach O'Connor, the team is acquiring the glamorous skill of a cavalier. Facing the loss of only two lettermen through graduation, George Feinstein, and Herbert Kass, the Fencing Club is looking forward to a promising season.

Bowling Team

The Cooper Keglers enjoyed a moderately successful season which was highlighted by the defeat of Brooklyn Poly, the league-leader. Led by returning lettermen Stubbs and Zendels, the team made a respectable showing in competition with other Metropolitan schools. This was accomplished without a senior on the roster, indicating a possible rise in standing among the members of the Metropolitan League next season.



Drama Society

The Drama Club was led by a quartet of veteran thespians through a season of tribulations and moments of glory. Their success was achieved in spite of unfriendly Pioneer reviews, inexperienced performers, and the pressure created by the lack of time and money.

The troupe was coalesced by director E. J. Poggi into a solid performing unit. A production of Jean Anouilh's "Antigone" highlighted the fall agenda. Greta Levett, Leonard Frey, and Anthony Lang starred. After this success, the club attempted O'Neill's "Ah, Wilderness!" with Anthony Cox, David Nelson, and Carole Greenberg.

A Green Camp Weekend was turned into an actor's workshop, thus realizing the camp's more creative aspect. Throughout the season, the Drama Club offered an opportunity to all who were interested in staging or theatrical production.

Humanities Club

In appreciation of the fact that the vast storehouse of the humanities lends itself to individual tastes, the Humanities Club operated three independent groups.

The Fine Arts committee seeks to broaden the esthetic understanding of its members. Through a series of open-house record concerts, the wonders of music were offered to the Cooper student.

The literary committee had its members produce and appraise their own creative works, as well as discussing published works.

In the Social Philosophy committee, the members spent the year discussing the weighty, but controversial topic of racial and religious prejudice.

The three groups combined to sponsor an essay contest in which all were invited to express their feelings and thoughts.

Swimming Club

In its second year at Cooper Union, the Swimming Club boasted a large aquatic program at the Church of All Nations pool. Two classes in elementary lifesaving were taught by members of the club, while others served as life guards at the pool. A repeat of last year's Splash Party was also planned for this season, as well as the "Wheel of Fortune" swim contest. The hardy swimmers also met once a week at the pool to play water polo and water baseball. It was a completely wet but merry year for the members of this coed club.

Tennis Club

For some years at Cooper, it could be noticed that rackets were warping with disuse. 1957-1958 saw the tennis club, led by Shelly Minkowitz, pledged to

making sure that warped rackets shall result only from fierce, competitive play. Although the winter months dampen the avid tennis players' spirits, nevertheless, the club anxiously anticipated a spring active with matches played on city courts and at Green Camp.

Hiking Club

Immune to blistered heels and frost-bite, Metropolitan outdoor enthusiasts hiked through an adventurous year. The club members and their guests interested themselves not only in Copsaw Mountain trails but in other New Jersey areas. Breakneck Ridge and the Passaic River trails offered unusual challenges to the more skillful, while the less adventurous participated in the old fashioned art of tramping. Overnight hikes were popular and winter-chilled hikers were always welcomed into the fireside group at Green Camp.

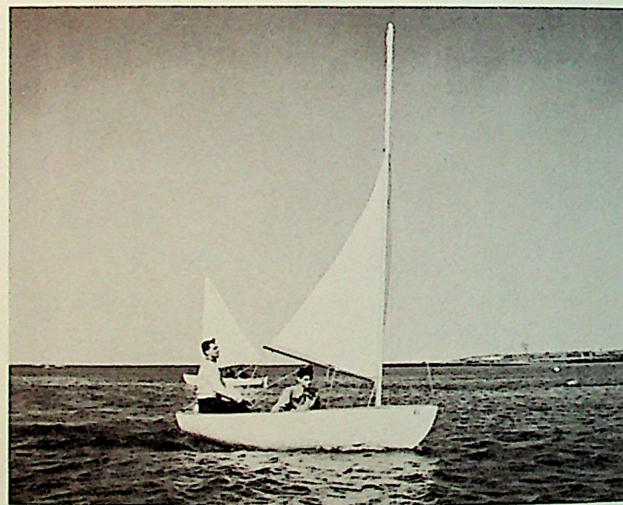
Chorus

The Cooper Union spinet piano standing in Dr. Zucker's room (203) was the center of all chorus gatherings. Here, singing together joined the artist and the engineer by unified expression; often serious, sometimes gay. Those members graduating are Dorothy Otto and Bill Caputi. The chorus has always willingly rendered "Maroon and Gold" at school functions: this year, the Founders Day program, the Gold "C" dinner, and the Annual Dance.

Mathematics Society

The Mathematics Society is an organization devoted to the Cooper students' interest in mathematical studies beyond that given in the required syllabus. This year, treasurer Al Burstein gave the annual slide rule lecture for the freshmen. President Paul Bailyn followed up with a talk on the mysterious topic of Topology (getting tangled in a Mobius strip). These officers, H. O. Anderson, Vice President; Dave Feinblum, Secretary, and the elected freshman section representatives constitute the executive board.

The highlight of the year was the annual freshman mathematics contest, put together and run by the officers and contest chairman Tom Kabaservice. The winners were Alan Katcher and Irv Haber, who entered as a team. Professor Eastman has been invaluable because of his helpful suggestions.



Yacht Club

What Cooper's sailors lacked in nautical skill, was more than compensated for by their spirit. The members found the time invested getting to and from City Island well worth a few hours in the island's sheltered waters where their dinghies got most of their use. The racing team doubled as instructors to members who had never sailed. It is expected that the training will bring better results from next year's competitions.

Gold "C"

The Gold "C" committee, under the adroit management of Stan Schweitzer, continued in its role of awarding gold and silver C's to participants in extra-curricular activities. Credits towards these awards are compiled and duly weighed by the Gold C committee. The coveted gold and silver C's are awarded at a dinner-dance held at Green Camp late in the Spring.



Top row, left to right: Bob Soloff, Joe Epstein, Bob Stubbs, Gary Salzman, Mike Gilder, Charley Weinstein, Dan Hoffman, Paul Lustig, Phil Salerno, Dom Macchia, Stan Harris, Howie Harawitz, Harvey Rosenberg, Al Colli, Mark Dakss. Second row: Larry Saroff, Al Zinnes, Stu Levy, Howie Solot, Sy Becker, Vin Iavarone, Art Goulet, Dave Zendels, Al Chow, Irv Memis, Marv Gordon, Bob Schoenfeld. Third row: Al Levine, Ray Springberg, Bernie Heilweil, Bill Penschow, Ed Molishever, Stu Lerner, Joe Viola, Don Eisenberg. Bottom row: Steve Fass, Mike Gage, Mike Lindheimer, Ira Jacobson. Camera Shy: Jack Bardakjy, Art Kassan, Art Gerber, Harry Stalzer, Leo Schiavello.

Alpha Mu Sigma

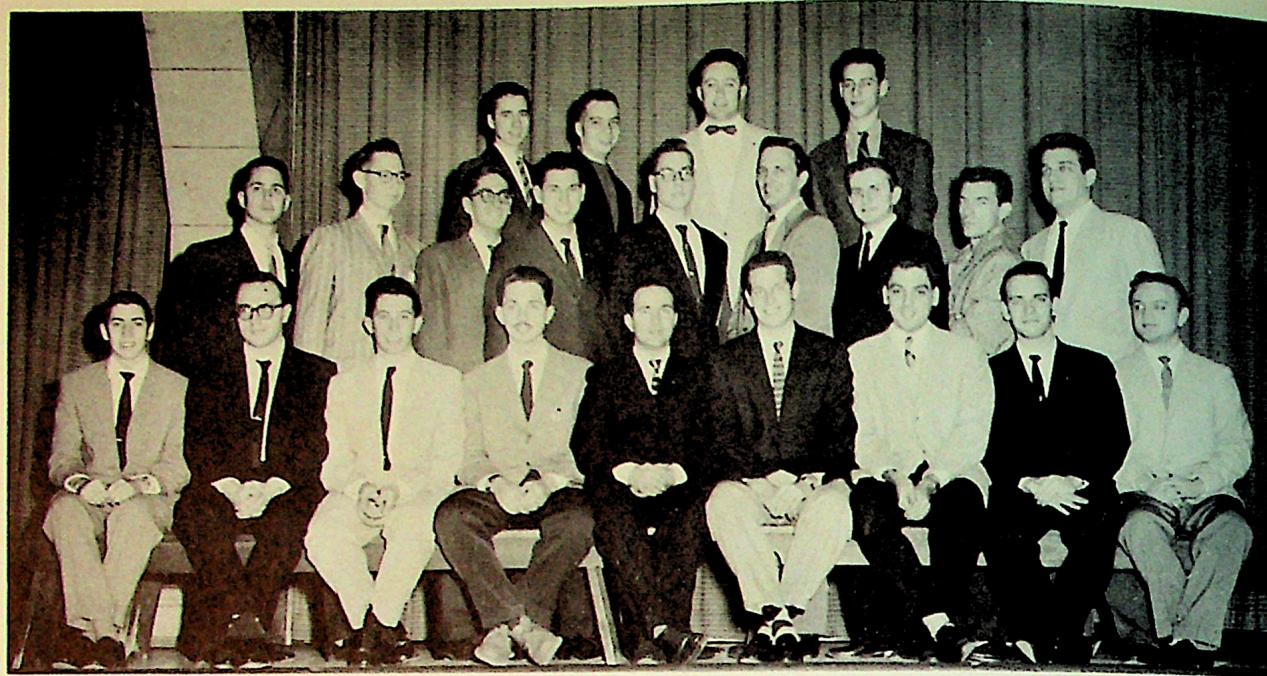
PRIOR: Vin Iavarone
VICE-PRIOR: Art Goulet
RECORDING SCRIBE: Sy Becker
CORRESPONDING SCRIBE: Stu Levy
FACULTY ADVISOR: Mr. Saletan

As another banner year draws to a close, the brothers of AMS can proudly review a year of fraternity life filled with "... those events which alter and illuminate our times." The season's highlights included an all-around slate of athletic triumphs, social coups, and the usual flood of beer, cards, and more beer. The traditional pledge-brother camp trip climaxed the season.

Events of new and unusual importance included a successful Chancery Dance at the Sheraton-Astor, the addition of a new chapter to the fraternity ranks, and the acquisition of new pledge beanies in brilliant Ivy-League yellow.

Individual successes included Irv Memis' ping-pong triumphs, Solot's and Saroff's engagements, and the resounding victory of Phil Salerno in the Ugly Man Contest.





Top row, left to right: Newton Feld, Fred Litt, Paul Bailyn, Herb Wollman. Middle row: Ted Kroin, Dave Auslander, Ben Eisenberg, Carl Zweben, Harry Andersen, Ron Spivak, George Cogorno, Carlos Lopez. Bottom row: Dave Feinblum, Irv Huppert, Joel Alper, Al Simon, Ernie Potvin, Les Kershenbaum, Bob Schwartz, Irv Kugelman, Ronnie Rudish. Camera Shy: Mortie Orentlicher, Al Burnstein, Harry Mukamal, Hank Sullivan.

Alpha Phi Omega

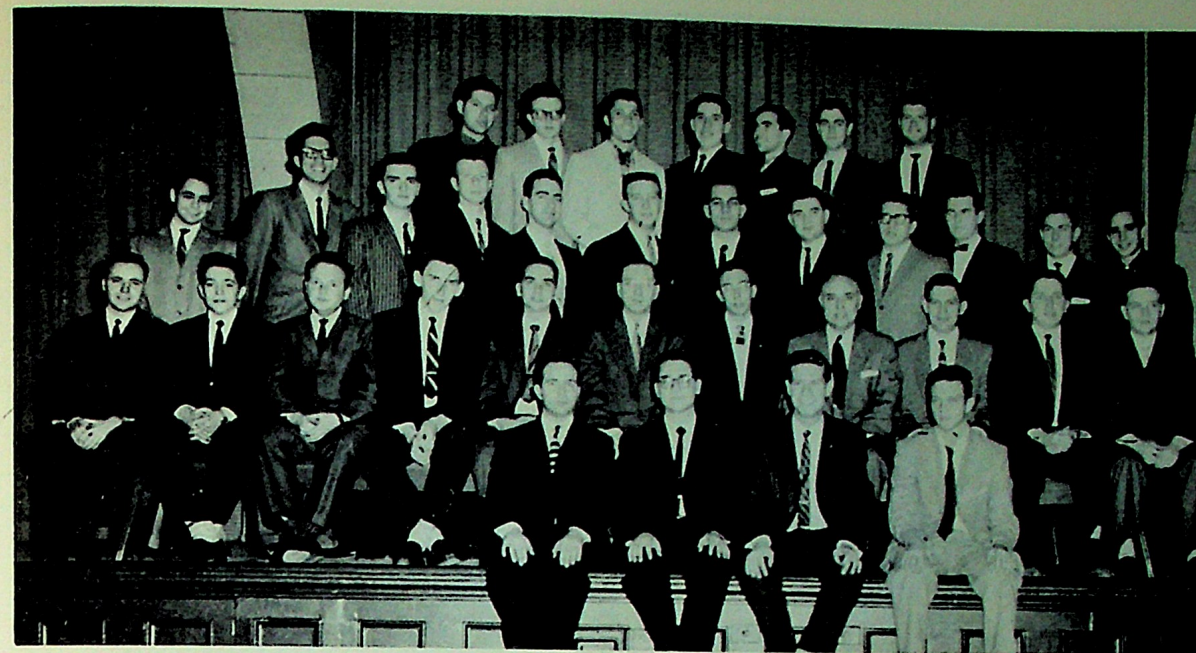
PRESIDENT: Ernie Potvin
 VICE-PRESIDENT: Harry Andersen
 SERVICE CHAIRMAN: Al Simon
 TREASURER: Les Kershenbaum
 RECORDING SECRETARY: Ted Kroin
 CORRESPONDING SECRETARY: Irv Huppert



The Kappa Omega Chapter of Alpha Phi Omega experienced its greatest year of growth at The Cooper Union during 1957-58. Its dual approach of service to the school and an active social program has greatly strengthened APO since its inception at Cooper. Due to this dynamic attitude towards fraternalism, membership has more than doubled during the year.

Through the APO service program, there is ample opportunity provided for the individual to gain leadership experience as well as to perform useful service. The student body of Cooper Union benefits directly from such APO service projects as the Blood Bank, the Film Program, Book Exchange, and of course, the Ugly Man Contest.

Alpha Phi Omega takes this opportunity to offer best wishes to the 1958 graduating class which includes ten fraternity brothers.



Top row, left to right: Jack Kurzweil, Sy Schwartz, Sy Swerdlow, George Stoffmacher, Irv Brazinsky, Steve Dick, Gerry Kaplan. Second row: Charlie Kittiver, Herb Mandelkorn, Ira Gura, Marty Balaban, Les Spielvogel, Hal Abramson, Jon Schere, Steve Batterman, Marty Sherman, Don Freeman, Steve Rappaport, Jerry Volin. Third row: Arnie Wolfman, Paul San Pietro, Stan Schweitzer, Bill Schmitz, Art Mader, Prof. Roemmele, Paul Puckman, Prof. Vopat, Marty Weihrauch, Oleh Tretiak, Izzy Zysman. Bottom row: Ernie Potvin, Marty Sapsowitz, Bernie Barish, Perry Bergman. Camera shy: Marty Skeer, Paul Tholfson, Steve Hoffstein, Julie Saslow.

Lambda Sigma Kappa

RULER: Paul Puckman
 VICE-RULER: Jon Schere
 RECORDING SECRETARY: Steve Dick
 CORRESPONDING SECRETARY: Marty Weihrauch
 FACULTY ADVISORS: Profs. Roemmele and Vopat

After the much-needed rest provided by the long summer layoff, the brothers of Lambda Sigma Kappa once more launched upon their inevitable and haphazard road to fame.

"The Lambda Sigma Kappa Story" was produced in full color and unsynchronized stereophonic sound, and featured the Second Annual LSK Kazoo and Drum Corpse Parade at the Brooklyn College Basketball game. The fraternity house resounded to the gentle thudding of brother and pledge trying out winged feet on a dance floor already crowded with the usual excess of *femmes*. During the Christmas recess no less than seven parties were scheduled in nine days, but the strain proved too much for the hallowed 106 Third Avenue, and we suddenly became the only fraternity with a "picture window" wall.

Heartfelt condolences are hereby sent to our Ruler and Vice-Ruler, brethren Puckman and Schere, who somehow managed to dominate each business meeting, but who were seen whispering for weeks afterward.





Top row, left to right: Gerard Hillenbrand, Frank Braemer, Al Beers, Bill Aquele, Bob Talamo, Manuel Lopez. Bottom row: Dick Nicholas, Sal Cabibbo, "Lu", Ralph Palomba, Arnold Celentano. Camera Shy: Bill Bailey, Lawrence Bober, Carl D'Antonio, Bill Dankowski, Ed Gurski, Dan Healy, Don Hudson, Ed Latawiec, Eugene Lehecka, Peter McNamara, Tony Meade, Henry Parrondo, Louis Reveron, Tony Rich, Warren Sax, Teddy Way, Harold Wylie.

Phi Sigma Omega

GRAND MASTER: Sal Cabibbo
DEPUTY GRAND MASTER: Ralph Palomba
EXCHEQUER: Dick Nicholas
RECORDER: Ted Way
FACULTY ADVISOR: Professor J. Ward

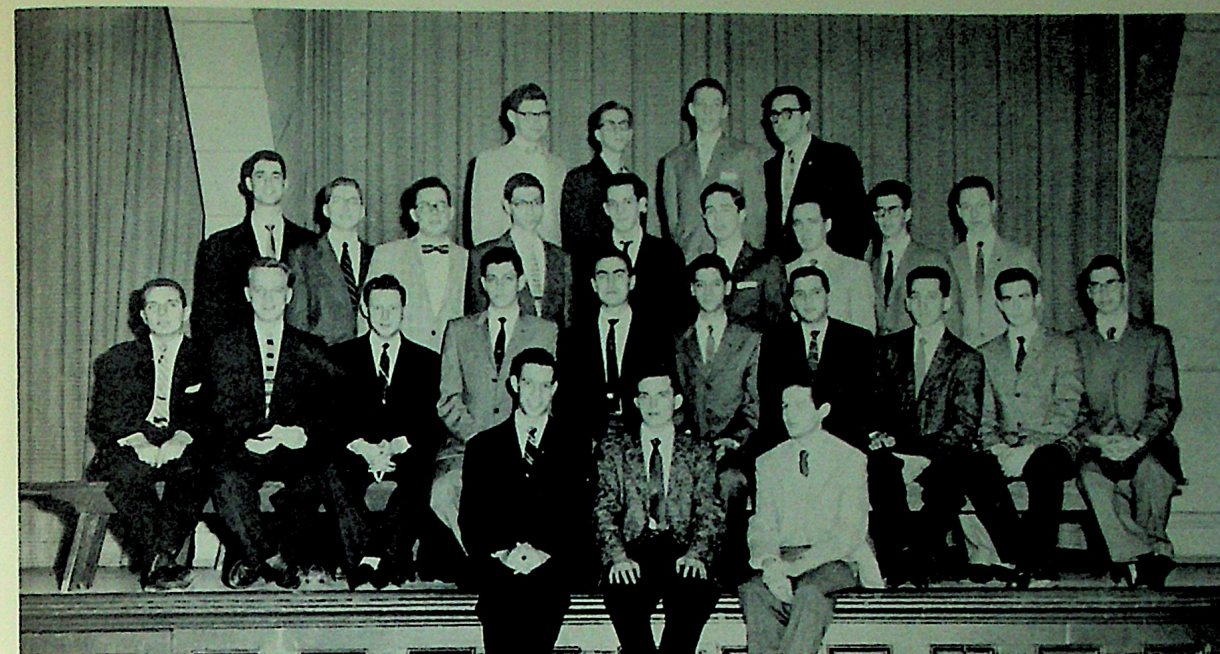


Phi Sigma Omega is the only fraternity for evening engineers at Cooper Union. It has existed for thirty-two years. This successful tenure is due to the close fraternal relationship enjoyed by all its members. The fraternity is founded upon the premise that the evening engineering student can live a much richer and happier life while at Cooper by participating with his fellow students in a planned social and scholastic program outside of normal school hours.

On the social side of fraternity life are the various winter parties held at the fraternity rooms to celebrate the holidays—or simply, to celebrate—and the PSO Annual Dance. In the Spring the most important social event is the Annual Spring Dinner. Following this are the summer picnics, beach parties, and fishing trips where brothers meet with graduate brothers, relatives, and friends. All these activities are full of fun and fellowship.

At school the brothers get together before or after classes, and at meetings to discuss their mutual problems or perhaps to obtain or render help. In so doing they develop into personable engineers of high scholastic and professional caliber.

This year PSO has five of its brothers graduating. To these men, and to every graduate, we say, "Good Luck and God Bless You."



Top row, left to right: Ivan Nelson, Al Rosenfeld, Ira Whitman, Howie Wachtel. Second row: Joe Levy, Paul Sonnenblick, Neil Steinberg, Artie Namenson, Gil Rubin, Marty Levine, Al Kaufman, Dick Chester, Pete Schmidt. Third row: Don Kisner, Ernie Schuler, Dave Margolias, Artie Turk, Carl Levinson, Gary Popkin, Al Blocher, Norm Levine, Lew Felton, Sid Leveson. Bottom row: Burt Masnick, Jerry Ablon, Gerry Strahs. Camera Shy: Dave Yee, Artie Lessler, Karl Levitt.

Sigma Kappa Tau

PRESIDENT: Carl Levinson
VICE-PRESIDENT: Gary Popkin
RECORDING SECRETARY: Joe Levy
CORRESPONDING SECRETARY: Al Kaufman
TREASURER: Al Blocher
FACULTY ADVISOR: Prof. Caldiero

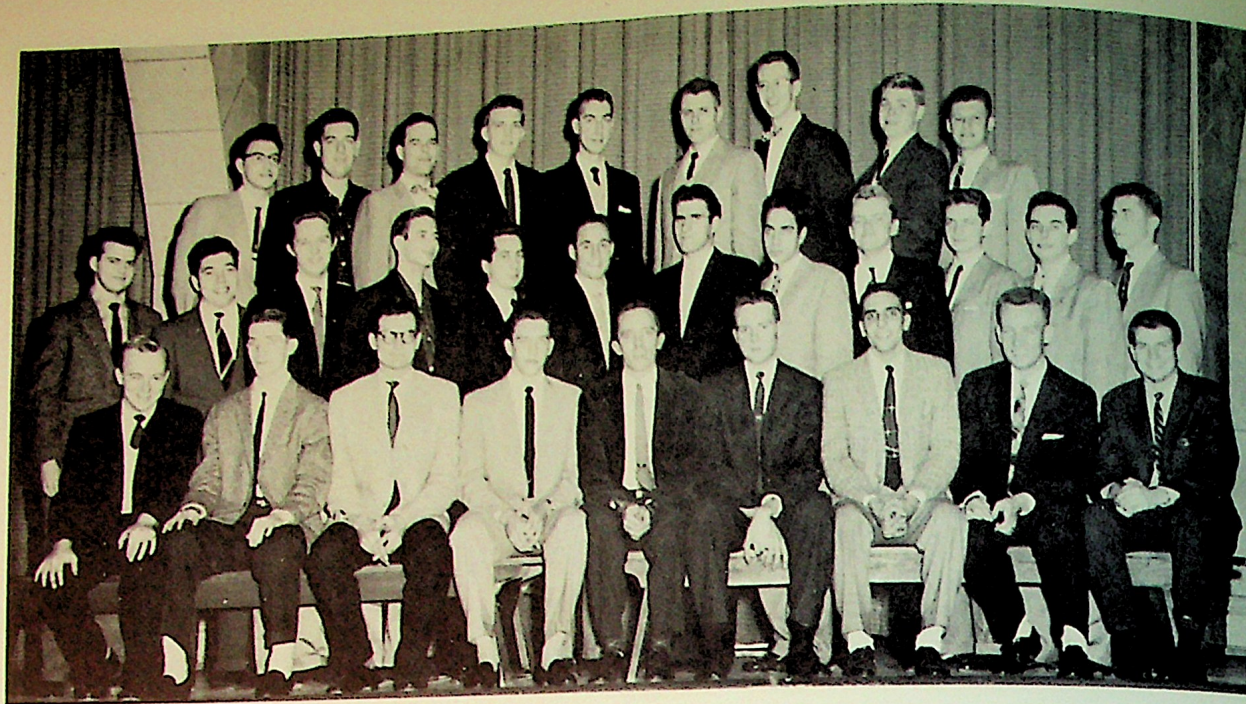
The Beta Chapter of Sigma Kappa Tau Fraternity was founded in 1946 by a group of Cooper Union students who felt that existing fraternal societies were not adequate.

Among their aims were "... the formation of bonds of friendship which would last throughout our lives." This year, as in the past, Sigma Kappa Tau has been guided by these words.

Constantly striving to make the frater's days at Cooper memorable ones, SKT punctuated this year with incidents like our 9 p.m.-10 a.m. New Year's party (longest and wettest on record), a Green Camp trip that was highlighted by the serving of a pepperburger lunch at 3 a.m., and a steady stream of overnight guests who turned SKT into a true home away from home.

Indeed, 1957-58 was a year when "... the bonds of friendship which would last throughout our lives" were born, nurtured, and given new meaning.





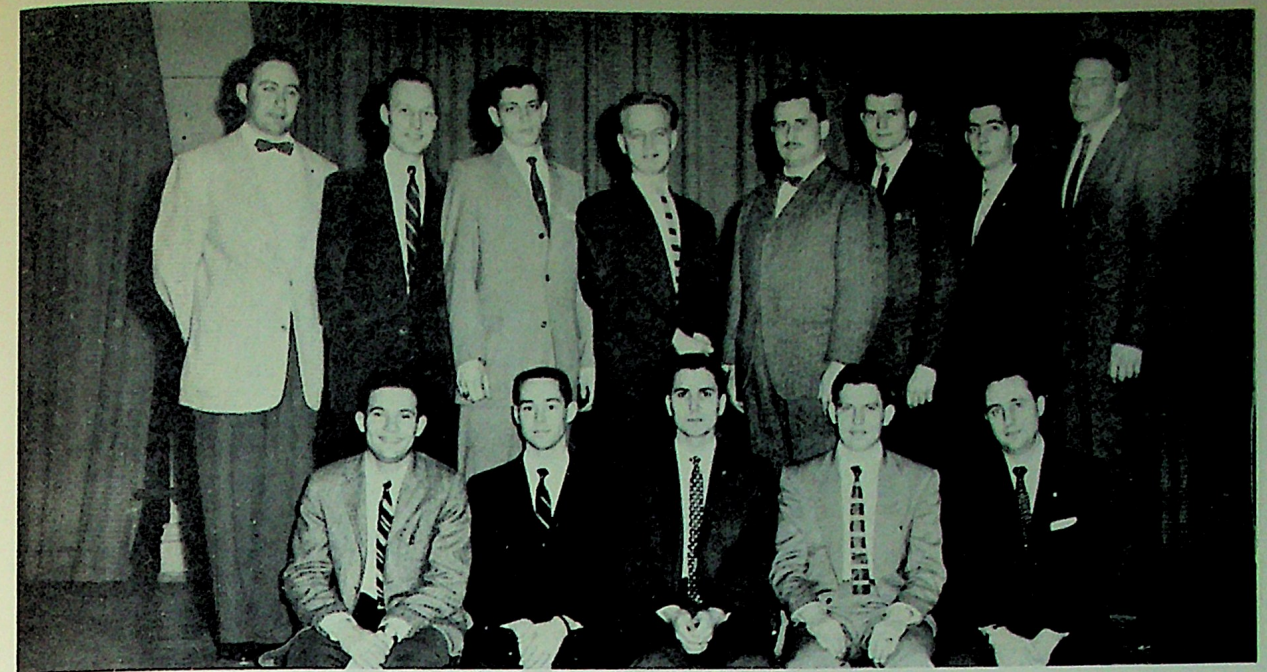
Top row, left to right: Enio Minervini, Don Yenoli, George Zeiner, Carl Gerdes, Dick Bungay, Jim Radzinski, Dick Holzwarth, Marty Hermes, Bob Rung. Second row: Herb Carlson, Bill Mancuso, Roy Engstrom, Dick Costello, Tony Colella, Freddie Bromfeld, Ralph Ranalli, Sam Benchasa, Chet Engley, Stan Stachura, Vinnie Mazzola, Ed Muller. Bottom row: John Keane, Bill Deasy, Bill Passas, Ray Mihon, Don Nelson, John McCoy, George Barletta, Bob Puttre, Frank Bader. Camera Shy: Warren Lushbaugh, Jack Kahrs, Bob Osolin, George Ladaro, Steve Longinotti, George Cambigianis, Dick Herbert.

Omega Delta Phi

PRESIDENT: Don Nelson
VICE-PRESIDENT: Ray Mihon
SECRETARY: Warren Lushbaugh
TREASURER: John McCoy
FACULTY ADVISOR: Dean Towle



The Delta Chapter of Omega Delta Phi Fraternity occupies quarters at 58 East Seventh Street. Since the fraternity was founded in 1903, its purpose "... to perpetuate friendships made while students and to encourage and stimulate the love and esteem of Alma Mater," has been the guide for all its activities.



Top row, left to right: Paul Bailyn, Gerry Hillenbrand, Artie Turk, Ernie Schuler, Oleg Rodzianko, Frank Bader, Hank Efrom, and Gordie Kramer. Bottom row: Mike Gilder, Joe Vollaro, Sal Cabbibo, Marty Weihrauch, Frank Braemer Jr. Camera Shy: Robert Osolin, George Cambigianis, Dom Macchia, Al Burstein, Les Spielvogel.

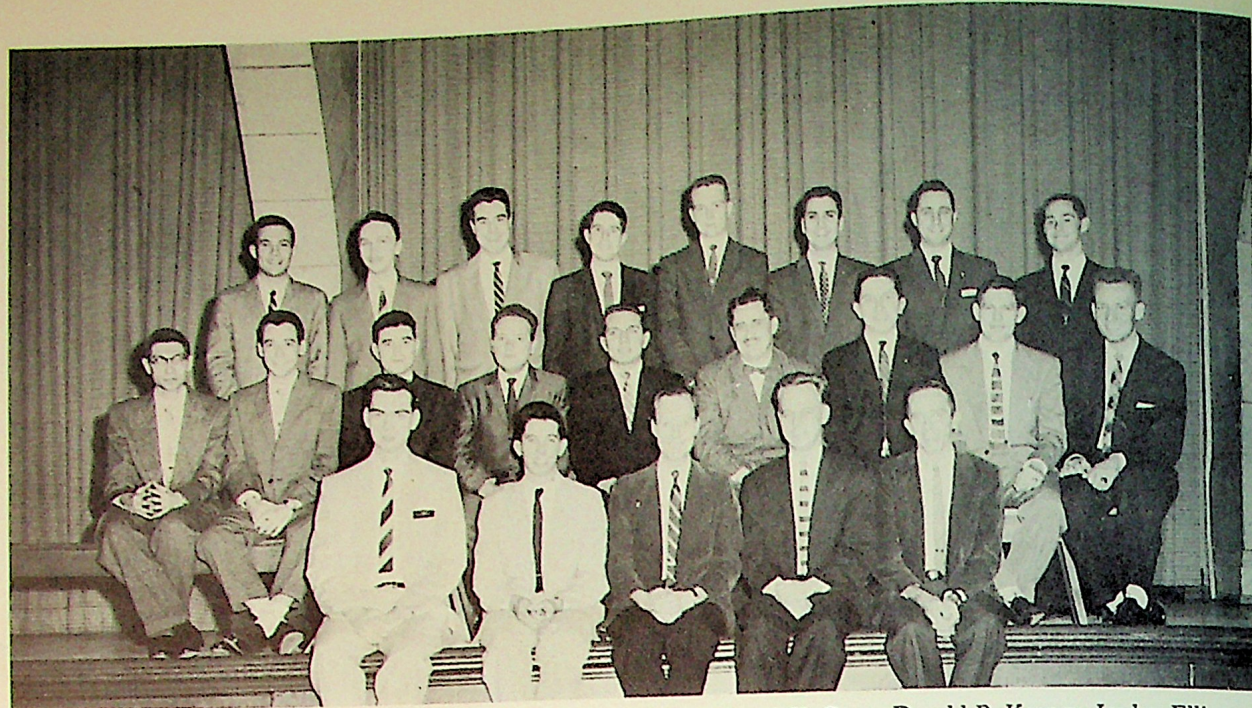
Pi Tau Sigma

PRESIDENT: Salvatore Cabbibo
VICE-PRESIDENT: Joseph Vollaro
RECORDING SECRETARY: Martin Weihrauch
CORRESPONDING SECRETARY: Michael Gilder
TREASURER: Frank Braemer Jr.
FACULTY ADVISOR: Prof. Kut



The Cooper Union Pi Phi Chapter of Pi Tau Sigma, National Honorary Mechanical Engineering Society, was founded to "establish a closer bond of fellowship ... to those men in the study and profession of Mechanical Engineering, who by their academic or practical achievement manifest a real interest and marked ability in their chosen work." We have not only tried to be of assistance to the Mechanical Engineering Department and to foster the high ideals of the engineering profession, but also to provide some means of social activity among our day and evening Mechanical Engineering students. This year's highlights included the Annual Christmas Dinner and the Honor Societies Dinner.

Students are selected on the basis of exemplary scholarship, integrity, personality, and sound engineering ability from the upper third of the Mechanical Engineering upperclassmen.



Top row, left to right: H. Michael Gilder, David K. Curry, Donald P. Kenney, Jordan Ellis, John J. McCoy, Salvatore V. Cabibbo, Frank C. Braemer, Jr., Joseph F. Vollaro. Middle row: Arthur I. Nemenson, Donald G. Knox, Steven C. Batterman, Stanley Schweitzer, Donald M. Kisner, Oleg M. Rodzianko, Oleh Tretiak, Martin Weihrauch, Robert E. Puttre. Bottom row: James F. Muldoon, Joel R. Alper, Gerard R. Hillenbrand, Ernest J. Schuler, Donald E. Nelson. Camera Shy: Edwin C. Calkin, Otto F. Gerkenmeier, Leon J. Goodman, Warren W. Grunbock, Joel I. Krugler, Godfried H. Van Oostendorp, Robert W. Osolin, Theodore M. Sammis, Sol Saperstein, Richard Simms, Ludvik Svedosh, Alfred J. Temps, Albert Vaart.

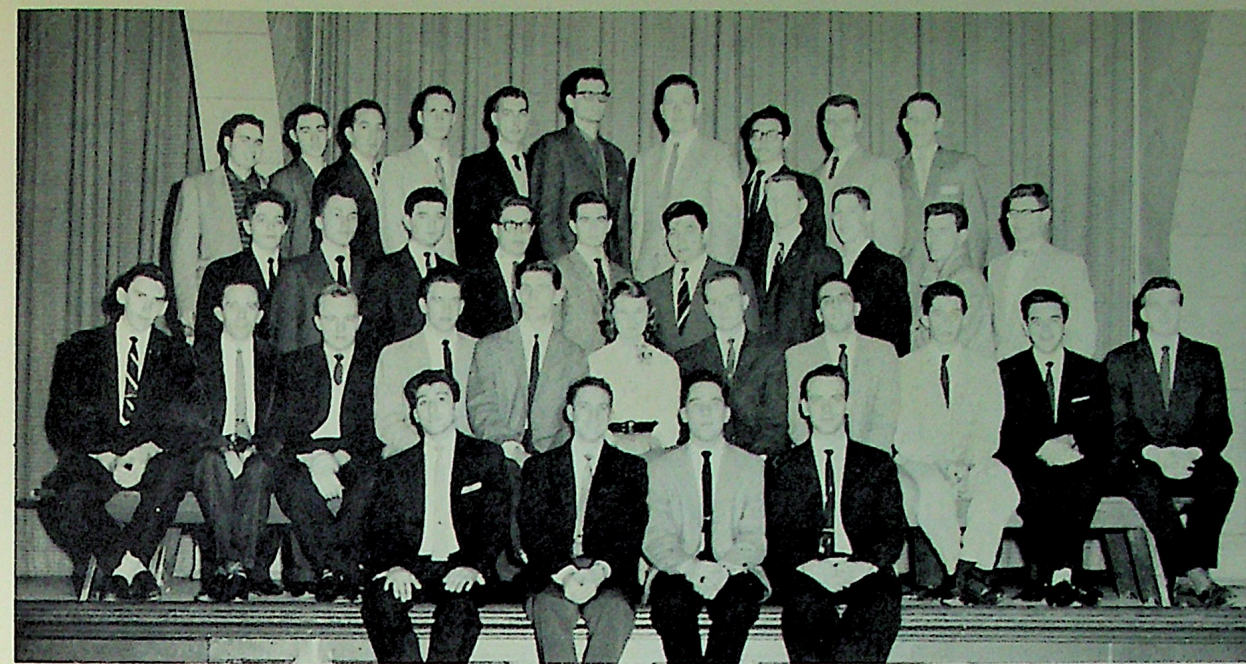


Tau Beta Pi

PRESIDENT: Gerard R. Hillenbrand
 VICE-PRESIDENT: Ernest J. Schuler
 RECORDING SECRETARY: Godfried H. Van Oostendorp
 CORRESPONDING SECRETARY: Joel R. Alper
 TREASURER: Donald E. Nelson

The New York Iota Chapter of the Tau Beta Pi Association, the national engineering honor society, was established at The Cooper Union in 1947. Since its inception this chapter has served the school in many ways, such as through its free tutoring program and through its semiannual course evaluation program. To emphasize the importance of the humanities in an engineer's education, an annual award for excellence in this field was established. Chapter members are chosen on the basis of outstanding scholarship, breadth of interests, personality, and service to The Cooper Union and to the engineering profession.

This past year saw increased use of the free tutoring program and the semiannual course evaluation program by the student body, the issuing of the popular Tau Beta Pi bookmarks, the joint sponsorship of the annual Cooper Union Honor Societies Dinner, and the election of distinguished Cooper Union alumni to honorary membership in the Association. These activities are typical of the function of the Cooper Union Chapter—a conscientious effort on the part of the membership to make a significant contribution to their institution.



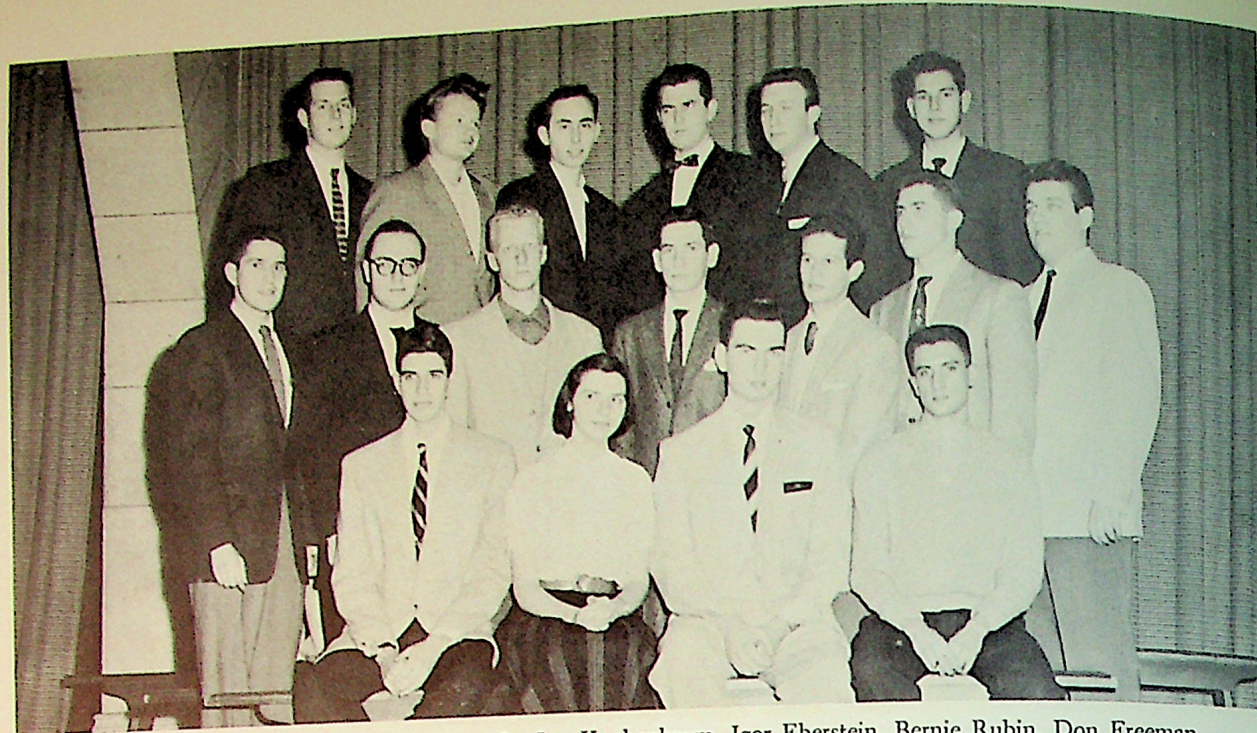
Top row, left to right: Dave Sobel, Harold Vellins, Vin Iavarone, Ted Nicholas, Dick Bungay, Bill Passas, Herb Kass, Phil Salerno, Jim Radziminski, Ira Whitman. Second row: Paul San Pietro, Cal Wieck, Steve Batterman, Ed Friedman, Lew Felton, Bill Mancuso, Marty Balaban, Norm Lipner, George Cogorno, Ivan Nelson. Third row: Bill Schmidt, Don Nelson, John Keane, Ray Mihon, Bill Deasy, Sylvia Zalite, John McCoy, George Barletta, Joel Alper, Gary Salzman, Carl Gerdes. Bottom row: Sy Hanan, Ron Marsico, Arty Goulet, Irv Kugelman. Camera Shy: George Feinstein, Art Kassan, Fred Kosofsky, Jonas Maciunas, Frank Nelson, Dick Rosen, Ron Weber, Jim Wyles, Harvey Yagoda, Norbert Zucker.

American Society of Civil Engineers

PRESIDENT: John McCoy
 VICE-PRESIDENT: Bill Deasy
 SECRETARY: George Barletta
 TREASURER: Ray Mihon
 FACULTY ADVISOR: Prof. Alpern

The primary aim of the Cooper Union Student Chapter of the American Society of Civil Engineers is to develop a sincere chosen profession. This purpose is realized by numerable meetings and field trips, which are designed to keep the student informed on up-to-date techniques. The dissemination of non-curricular knowledge is accomplished by inviting practicing engineers to address the chapter. Field trips enable the student to acquire first hand information and provide an opportunity to observe the results of design. The Cooper chapter is aware that engineering is a cooperative venture, and as a means of "getting together" affords its members the chance to exchange ideas and form lasting friendships which are invaluable to the self-development of the individual.





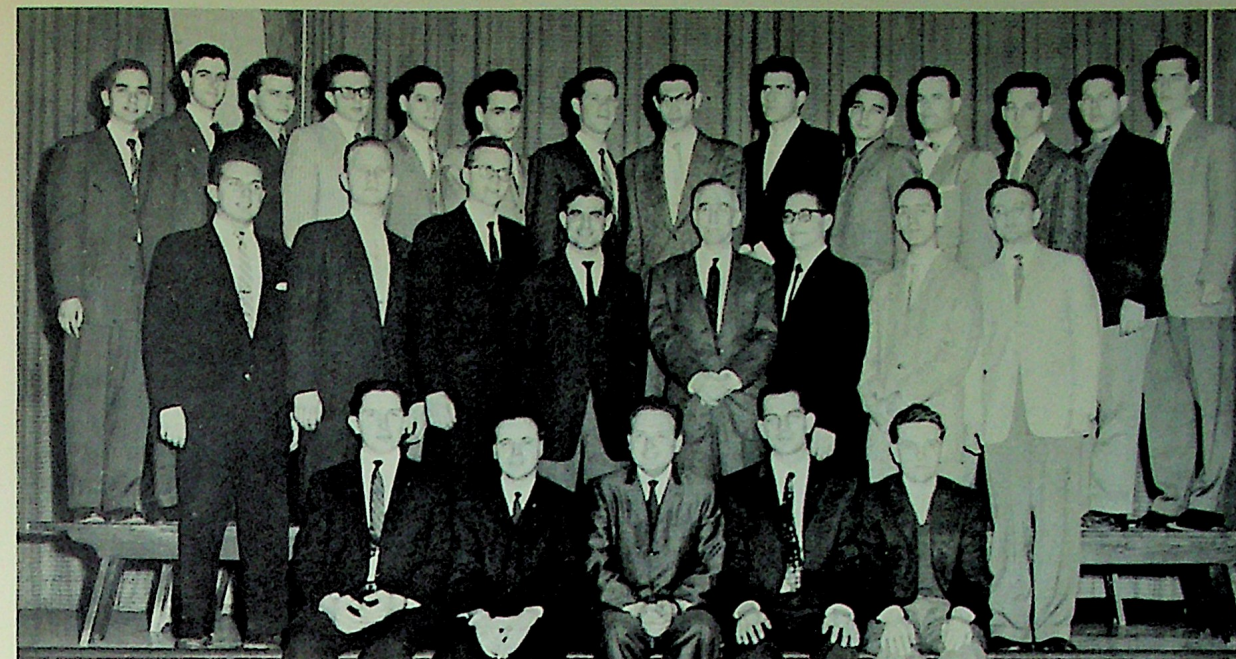
Top row, left to right: Les Kershenbaum, Igor Eberstein, Bernie Rubin, Don Freeman, Hal Abramson, Al Bednowitz. Second row: Jordan Ellis, Irv Huppert, Howie Harawitz, Harvey Rosenberg, Gerry Strahs, Ed Muller, Carl Lopez. Bottom row: Rudy Salinger, Mary Farrell, Jim Muldoon, Roger Bonnacaze. Camera Shy: Al Colli, Bob Harris, Elfriede Kern, Stan Harris, Paul Lustig, Carl Johnson, Stan Stachura, Richie Simms, Ron Wichner, Irv Brazinsky, Dick Holzwarth, Eric Lustig, Bob Sharples, Larry Saroff, Irv Pliskin.



American Institute of Chemical Engineers

PRESIDENT: Jim Muldoon
VICE-PRESIDENT: Roger Bonnacaze
SECRETARY: Larry Saroff
TREASURER: Rudy Salinger

An engineer maintains and strengthens his professional status by early affiliation with a national society. For the Chemical Engineering student, membership in the student chapter of the AIChE helps him to become familiar with various phases of chemical engineering which are vital to success in the field. Guest speakers, technical films, group social activities, and an annual convention are the main factors contributing to the development of the well-rounded chemical engineer. The Cooper Union student chapter also publishes its own magazine, the Filter Press.



Top row, left to right: Art Mader, Merv Glick, Herb Carlson, Sy Schwartz, Gary Popkin, Charlie Kittiver, Bernie Barish, Arthur Namenson, Ralph Ranalli, Mike Jacobs, George Ziener, Norm Levine, Jack Kurzweil, Marty Sposili. Second row: Don Kisner, Shelly Fink, Marv Gordon, Prof. Epstein, Prof. Sherman, Ira Foomph, Bill Caputi, Ron Rudish. Bottom row: Oleh Tretiak, Arnie Wolfman, Stan Schweitzer, Jon Schere, Izzy Zysman. Camera Shy: Elliott Axelband, Saul Prager, John Coumeri, Don Weiss, Harry Dym, Steve Hofstein, Harry Stalzer, Ralph Knapp, Pete Lubell, Steve Longinotti, Mike Arons, Joe Schechter, Joel Krugler, Bob Puttre, Warren Lushbaugh, Dick Costello, Ted Fine, Claude Penchina.

American Institute of Electrical Engineers -

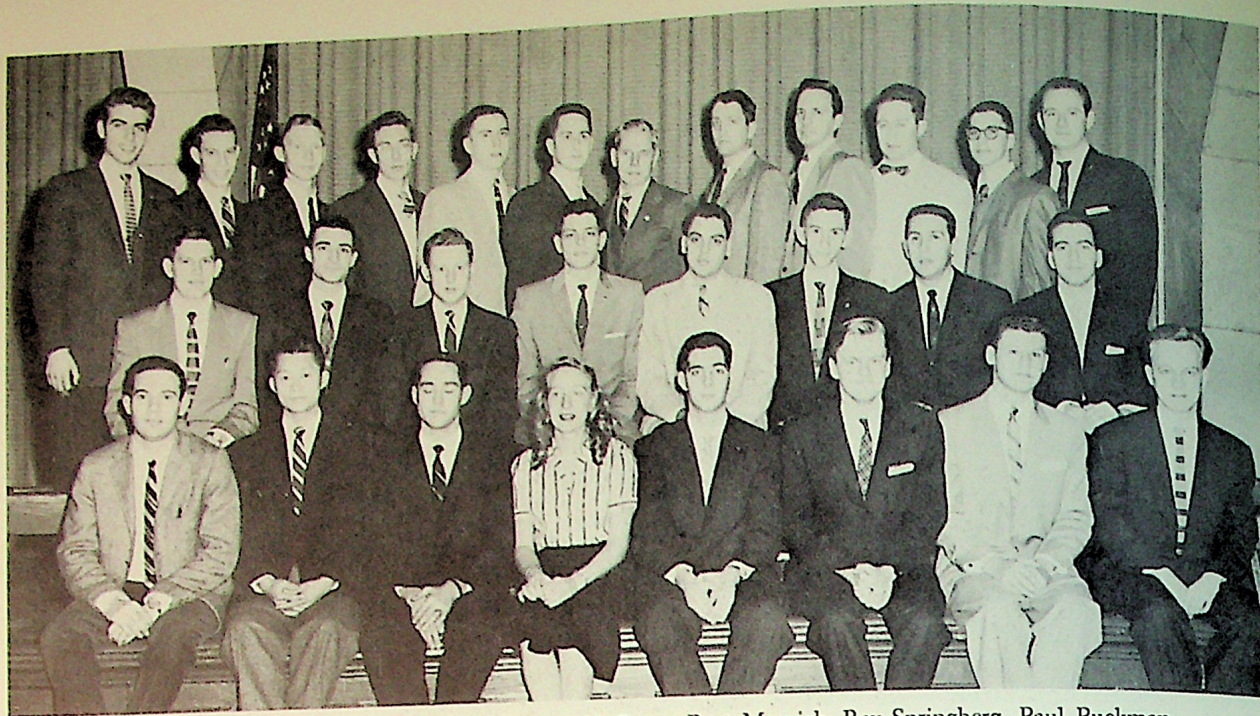
Institute of Radio Engineers

CHAIRMAN: Stan Schweitzer
VICE-CHAIRMAN: Jon Schere
AIEE SECRETARY: Joe Schechter
IRE SECRETARY: Arnie Wolfman
TREASURER: Saul Prager
AIEE COUNSELOR: Prof. Epstein
IRE FACULTY ADVISOR: Prof. J. Sherman



The fundamental purpose of the Student AIEE-IRE branch is to introduce members to the parent national societies so that they may learn of the benefits which can be derived from early membership in these societies.

At regular student branch meetings there is a variety of activities ranging from informal discussion of summer experiences to an outside speaker complete with slides and demonstrations. These meetings serve to introduce the prospective electrical engineer to his profession so that he may more fully understand what he may expect and what is expected of him after graduation.



Top row, left to right: Dan Hoffman, Burt Masnick, Ray Springberg, Paul Puckman, Bob Schoenfeld, Ted Kroin, Prof. K. Lofgren, Bill Kokot, Harry Anderson, Paul Bailyn, Sid Leveson, Charles Weinstein. Middle row: Marty Weihrauch, Barry Wolf, Dave Margolias, Arthur Turk, Bob Schwartz, Dave Zendels, Howie Solot, Les Spielvogel. Bottom row: Mike Gilder, Al Chow, Joe Vollaro, Marilyn MacNichol, Henry Efrom, Chet Englev, Bob Rung, Ernie Schuler. Camera shy: Sol Birenbaum, Joe Bobay, Frank Braemer, Sal Cabibbo, Arthur Gerber, Fred Gross, Gerard Hillenbrand, Dave Hoecke, Herb Joseph, Bernard Magee, Joe Manzo, Al Marks, Bob Osolin, Warren Rhines, Oleg Rodzianko, Frank Roell, Jerome Scheps, Dave Schwartz, Bob Schwarz, Bill Spalthoff, Tadas Staskus, Bob Talamo, Gil Wright.

American Society of Mechanical Engineers

CHAIRMAN: Henry Efrom
 VICE-CHAIRMAN: Bob Osolin
 SECRETARY: Marilyn MacNichol
 TREASURER: Alan Marks
 FACULTY ADVISORS: Profs. Lofgren and Bedell



The American Society of Mechanical Engineers' student chapter has as its purpose the supplementing of our engineering education on a professional level. This is accomplished by means of student and guest speakers, industrial films, plant trips and by the annual ASME dinner. Student members attend functions of the parent society such as regional meetings and the annual convention.

1958 GRADUATING CLASS

ARCHITECTURE
Day

GEORGE ADLER, 311 Wyckoff Avenue, Brooklyn 27, N. Y. C.U. Student Chapter of A.I.A. President, Art School Student Council, Chairman.

HERBERT I. KRONISH, 118 Watchogug Road, Staten Island 14, N. Y. A.I.A., Annual Exhibition. "Creating vision is boundless. Don't impose limits with 'intellectual blinders'—but explore its expanse with awareness." ANON

ROLF H. OHLHAUSEN, 434 E. 11th Street, N. Y. 9, N. Y.

CLAUDE RONALD, 202 Clinton Place, Newark 12, N. J.

RONALD J. ROSSI, 40-37 77th Street, Jackson Heights 72, N. Y.

Evening

JACK BARDAKJY, 14 Thayer Street, N. Y. 40, N. Y. Cooper Union Student Chapter A.I.A.—Vice-President, Alpha Mu Sigma.

JOHN MICHAEL BISCHOFF, JR., 950 Salem Road, Union, N. J. Student Chapter A.I.A.

JOHN C. DEBRULYE, 38 East Prospect Street, Hawthorne, New Jersey.

DONALD M. FORST, 12 Kay Street, Jericho, N. Y.

JACK FOSHIKO, 248 West 102nd Street, N. Y. 25, N. Y.

RICHARD R. FREED, 227 E. 25th Street, N. Y. 10, N. Y.

ROBERT L. HARRISON, 125 W. 96th Street, N. Y. 25, N. Y.

WILLIAM HOUTHUYSEN, 204 Spruce Street, Bloomfield, N. J.

MIKIO M. KAWAKAMI, 35 Grove Street, N. Y. 14, N. Y.

ARNOLD PRATO, 25-15 24th Avenue, Astoria 5, N. Y.

ART
Day

LENORE F. ALBAN, 3847 Nautilus Avenue, Brooklyn 24, N. Y. Annual Exhibition Committee.

FLOYD L. ARNOLD, JR., 203 Edgar Avenue, Cranford, N. J. Cable Art Editor, Student Leader, Annual Exhibition Committee, East River Savings Bank Display. "Life, be it as it may, is ever so beautiful." GOETHE.

SONJA F. BERGLUND, 4509 6th Avenue, Brooklyn 20, N. Y. Annual Exhibition Committee, Cancer Display.

TED BERNSTEIN, 834 S. 14th Street, Newark 8, N. J. Cuas, East River Saving Bank Display, Cancer Display, Camera Club. "At birth man becomes responsible to his fellow man."

BETTY L. BODIAN, 68 Fifth Avenue, N. Y. 11, N. Y. "What ever happened to 'quiet desperation?'" A. M. BODIAN.





ELAINE K. BONNEY, 30 Edgewood Road, Madison, N. J. Cable, Annual Exhibition Committee. "To know is nothing at all; to imagine is everything." ANTOLE FRANCE.

GAIL BURNETT, 3626 Woodcroft Drive, Wayzata, Minnesota. Protestant Club President, Student Leader, Green Camp Advisory Committee, Cable Senior Editor, Yacht Club Vice-Commodore. "No man is an island, intire of it selfe;"

FRANK CHESEK, 124 Wilson Avenue, Newark, N. J. Cuas, East River Savings Bank Display, Cancer Display, Camera Club. "abcdefghijklmnopqrstuvwxyz"

NORMA M. CHIGRINSKY, 855 East 175th Street, Bronx 60, N. Y. Cuas, Cheerleader, Annual Exhibition, Cancer Display. "There is music in everything if men had ears."

MICHAEL DOLEN, 17-04 201st Street, Bayside 60, N. Y. Cuas, Annual Exhibition, Cancer Display.

PHOEBE DORIN, 23-98 Mott Avenue, Far Rockaway, N. Y. Cuas, Annual Exhibition, Drama Club "Art and nature, being two different things... can never be the same." PICASSO

GEORGE E. ENGLAND, JR., 5 Maolis Avenue, Bloomfield, N. J. Cuas, Cancer Display, East River Savings Bank Display, Camera Club. "Nothing will come of nothing." SHAKESPEARE

HELEN GANER, 2128 Stuart Street, Brooklyn 29, N. Y. Cuas, Annual Exhibition, East River Savings Bank Display. "Whatever is worth doing at all is worth doing well." CHESTERFIELD.

EDWIN J. GOLIK, 223 Lexington Avenue, Oyster Bay, N. Y. Annual Exhibition. "Life is just one big whole and we're all passing thru."

GERALD HAHN, 142 South 9th Street, Brooklyn 11, N. Y.

HARRIET HANSEN, 2489 Tiebout Avenue, N. Y. 58, N. Y. Newman Club, Dramatic Club. "You never know!"

CAROL MARCIA HERMAN, 274 Linwood Avenue, Cedarhurst, N. Y. Annual Exhibition, Humanities Club. "The reach should exceed the grasp, or what's a heaven for?" BROWNING

GERALD M. IMMONEN, 30 St. Marks Place—Apt. 6A, N. Y. 3, N. Y. "... Thirty spokes meet at the hub, but the empty space between them creates the essence of the wheel." LAO TZE

WARREN R. INFELD, 500 E. 80th Street, N. Y. 21, N. Y. Cuas, East River Savings Bank Display. "Ennui; felt on proper occasions is a sign of intelligence." ANON

JOHN E. JEHEBER, 6 West 11th Street, Huntington Station, N. Y. "Ha! I scent Life!" SHELLEY

THOMAS BREWSTER KASS, 420 E. 6th Street, N. Y., N. Y. Annual Exhibition. "Turn out the light, Leo, I'm turning black."

SAM KATZ, 1893 Andrews Avenue, N. Y. 53, N. Y. Annual Exhibition, Cancer Display. "And if the blind lead the blind, both shall fall into the ditch." MATTHEW 15:14.

RONALD KURILOFF, 65-68 160th Street, Flushing 65, N. Y. "All animals are equal, but some animals are more equal than others." GEORGE ORWELL

HARRY A. LEMAY, 141-60 84th Road, Jamaica 35, N. Y.

HERBERT LEVITT, 43-08 40th Street, L.I.C. 4, N. Y. Cuas, East River Savings Bank Display. "Let each man exercise the art he knows." ARISTOPHANES

**ART
Day**

MEREDITH A. LUHRS, 11 Weldon Road, Matawan, N. J. Student Leader, Cable.
"I have only learned to love the battle."

JOAN E. LUKAS, 1822 East 8th Street, Brooklyn, N. Y. Choral Society, Dramatic Club, East River Savings Bank Display. "Life is short and the art long."
HIPPOCRATES

MARINNA MATRICARDI, 324 E. 6th Street, N. Y. 3, N. Y. "Love is my sin and thy dear virtue, hate." SHAKESPEARE

RUTH PRISCILLA McKERNON, 237 Thompson Street, N. Y. 12, N. Y. Drama Club, Cancer display. "Simplify, simplify." THOREAU

FLORENCE E. MILGAZO, 2339 Allen Street, Rahway, N. J. Student Leader. "You mean life isn't a fountain?"

BARBARA J. NATOLI, 375 Union Avenue, Rutherford, N. J. Newman Club. "I'm white inside, it don't help my case; 'cause I can't hide what is on my face."

LYNDA H. NYFIELD, 1776 E. 13th Street, Brooklyn 29, N. Y. Annual Exhibition, East River Savings Bank Display, Cancer Display.

LUCILLE H. OLIVER, 112 Charles Street, Mincola, N. Y. "The moving finger writes, and having writ moves on." OMAR KIAM

DOROTHY L. OTTO, 212 Midland Avenue, East Orange, N. J. Newman Club Vice President, Glee Club President, Cable, Cheerleader. "And the light shines in the darkness and the darkness grasped it not." JOHN 1:5

BARBARA PATO, 1710 Andrews Avenue, N. Y. 53, N. Y. "Am I a sea, or a sea-monster, that thou settest a watch over me?" JOB

EILEEN A. PENDERCAST, 70 Berkeley Avenue, Belleville 9, N. J. Annual Exhibition. "Changeable am I only, and wild is my wisdom." NIETZSCHE

JULIE PENNER, 39-50 44th Street, L.I.C. 4, N. Y. Annual Exhibition, Cable. "And miles to go before I sleep." ROBERT FROST

MELVIN G. PLATT, 1558 Unionport Road, N. Y. 62, N. Y. Cuas. "I never saw a purple cow!" GELETT BURGESS

STUART M. PLATTNER, 245 Hawthorne Street, Brooklyn, N. Y. Cancer Display, Annual Exhibition.

MARILYN RUTH RIES, 328 Post Avenue, Lyndhurst, N. J. Annual Exhibition, Yacht Club, Cancer Display.

SEYMOUR L. RUDMAN, 3999 Dickinson Avenue, Bronx 60, N. Y. Cancer Display, Camera Club-treasurer.

ROBERTA F. SASS, 1744 President Street, Brooklyn 13, N. Y. "What shall I love unless it be the enigma?" DE CHIRICO

JACK P. SHERIN, 230 Devonshire Drive, New Hyde Park, N. Y. Cuas, Cancer Display. "Each horizon is a consolation and then a challenge."

RAYMOND SHERMAN, 218 East 30th Street, N. Y. 16, N. Y. Annual Exhibition Committee, Cable. "Half the pressure—twice the speed."

SUSAN SIEN, 84-09 35th Avenue, Jackson Heights 72, N. Y. Cuas, Annual Exhibition. "Laugh—the world laughs with you. Love—and you love alone."





HARVEY V. STEINGOLD, 55 E. 7th Street, N. Y. 3, N. Y. "Reality is not the subject of art—it is the objective."

IRA S. TEICHBERG, 228 Hewes Street, Brooklyn 11, N. Y. Cuas. "I saw a man pursuing the horizon." STEPHEN CRANE

SAUL TEICHBERG, 1555 Boston Road, Bronx 60, N. Y. Annual Exhibition Committee. "Between the idea and the reality falls the shadow." ELIOT

CHARLOTTE THIERJUNG, 2260 Walton Avenue, Bronx 53, N. Y. "Die Kunst will von uns das wir nicht stehen bleiben." BEETHOVEN

LEO P. VARSANO, 274 E. 172nd Street, Bronx 57, N. Y. Cable Photo Editor. "It itches where the wings are beginning to grow." P. HOLSTEIN

NATALIE P. WALDMAN, 1074 E. 26th Street, Brooklyn 10, N. Y.

DAVID H. WIRZ, 40 McKinley Avenue, Kenmore 17, N. Y. Cable Literary Editor. "Verachtet mir die Meister nicht..." WAGNER

CAROLE WONG, 83 Bayard Street, N. Y. 13, N. Y. Cuas, Annual Exhibition, East River Savings Bank Display, Art School Student Council. "As honest words may not sound fine, fine words may not be honest ones." LAO Tzu

MICHAEL ARGYROS, 517 1st Avenue, Asbury Park, N. J.

MARGARET V. AVILES, 137-10 168th Street, Springfield Gardens 34, N. Y.

ARLEEN L. BENT, 317 W. 11th Street, N. Y. 14, N. Y. "Il faut cultiver votre jardin." VOLTAIRE

ELEANOR BERGER, c/o Weinberg, 572 Grand Street—Apt. 202, N. Y. 2, N. Y.

SIDNEY BIRNBAUM, 2025 59th Street, Brooklyn 4, N. Y. "The goodness of God to all men is an example calling upon all men to practise the same toward each other." THOMAS PAINE

BARRY BLAU, 1211 Noble Avenue, N. Y. 72, N. Y.

DEANNA L. COHEN, 511 Kings Highway, Brooklyn 23, N. Y. Literary Club, Story in School Magazine, Work submitted to Cuas.

JOSEPH J. DIGIORGIO, 70 Lake Place, Brooklyn 23, N. Y. "This above all: to thine own self be true." SHAKESPEARE

SEAMON FISCHER, 2072 Davidson Avenue, Bronx 53, N. Y. "Rhythm is the core of life." ANON

FRANK J. FURIO, 126 Harris Avenue, Freeport, N. Y.

FREDERICK J. GARBERS, 647 2nd Avenue, N. Y. 16, N. Y. "Spatial continuum reflects compassion for tangibles."

DONALD J. HANDEL, 230 Mt. Vernon Place, Apt. 9N, Newark 6, N. J.

ART
Day

Evening

**ART
Evening**

THEODORE P. JASLOW, 60 E. 55th Street, Brooklyn 3, N. Y.

ALEXANDER KARPILOV, 22-50 35th Street, Long Island City 5, N. Y.

BARBARA KUCYNSKI, 86-29 54th Avenue, Elmhurst 73, N. Y. "Next to knowing when to seize an opportunity, the most important thing in life is to know when to forego an advantage." BENJAMIN DISRAELI

BETTIE LOVE LACHMAN, 224 Ten Eyck Walk, Brooklyn 6, N. Y.

ROBERT D. LADEN, 19 Grace Court, Brooklyn 1, N. Y.

SUSAN D. MCCARTNEY, 53 West 11th Street, N. Y. 11, N. Y.

RONALD E. MORRAH, 99 St. Mark's Place, N. Y. 9, N. Y. "When the 'I' of 'me' is no more, this object of the creator shall be one."

THOMAS C. NIOSI, 1741 Pilgrim Avenue, Bronx 61, N. Y. Fencing Club, Varsity Fencing Team, Camera Club, Annual Exhibition Committee.

ERNEST D. POTVIN, 119 Windemere Street, Springfield 4, Mass. A.P.O. President, Annual Dance Chairman, SAC, Pioneer, Drama Club, Student Leader, Silver "C" Award. "Mary, Mary, quite contrary, how does your garden grow?"

CHARLOTTE R. REUTER, 328 E. 9th Street, N. Y. 3, N. Y. Evening Newman Club President, Student Leader, CUHC Secretary, Glee Club, Yacht Club, Student Council. "God, keep me from offering sacrifices which cost me nothing."

THOMAS R. SAMUEL, 72-10 37th Avenue, Jackson Heights, N. Y.

RAYMOND J. SAWICKI, 165 Devon Street, Kearny, N. J.

WILMA H. SCHER, 2130 Tiebout Avenue, N. Y. 57, N. Y. Student Council, Yacht Club Skipper, Hiking Club, Student Leader.

RAYMOND A. SCHULZE, 8900 Boulevard East, North Bergen, N. J.

GERTRUDE SILVERSTEIN, 473 F.D.R. Drive, N. Y. 2, N. Y. Camera Club, Z.O.A.

ROBERT J. SIMONETTI, 55 Colony Drive, Baldwin, N. Y. "IN hoc signo vinces." QUO VADIS

GLORIA SPEVACEK, 132 E. 17th Street, N. Y. 3, N. Y.

THOMAS W. VANDERSCHMIDT, 1680 York Avenue, N. Y. 28, N. Y.

KATHRENE V. VON KAY, 2160 Walton Avenue, Bronx 53, N. Y.

ARNOLD WEBER, 1563 Inwood Avenue, N. Y. 52, N. Y. "Take the road less travelled by." ANON

TAD YAMASHIRO, 53 East 11th Street, N. Y. 3, N. Y.

**CHEMICAL
Day**

IRVING BRAZINSKY 216 Maujer Street, Brooklyn 6
AICHe Vice-President, Varsity Basketball, LSK

IGOR J. EBERSTEIN 203 Staples Street, Farmingdale
Intramural Bowling, Varsity Fencing, AICHe

JORDAN ELLIS 268 Buffalo Ave., Brooklyn 13
Pioneer co-Editor-in-Chief, Tau Beta Pi, LSK, AICHe

HOWARD A. HARAWITZ 1651 South Ellsmere Ave., Los Angeles 19
Junior Class Vice-President, AMS, AICHe





RICHARD K. HOLZWARTH
14 Charlotte Street, Ridgewood 37
Varsity Basketball, AICHE, ODP

IRWIN N. HUPERT
1970 East 18th Street, Brooklyn 29
AICHE

CARLOS LOPEZ
815 East 161st Street, Bronx 59
Yachte Clubbe, Varsity Sailing Team, AICHE, APO

ERIC S. LUSTIG
1203 Caffrey Ave., Far Rockaway 91
Student Zionist Organization, AICHE

JAMES F. MULDOON
3409 14th Ave., Brooklyn 18
Tau Beta Pi, AICHE, President, Intramural Sports

MORTON ORENTLICHER
1935 Harrison Ave., Bronx 53
President Student Apathy League

IRWIN PLISKIN
301 East 57th Street, New York City 22
AICHE, Intramural Bowling

BERNARD RUBIN
3450 Gates Place, Bronx 67
Intramural Sports, AICHE, Humanities Club

RUDOLF M. SALINGER
15 Clinton Ave., Lynbrook
Rifle Club, AICHE, Filter Press

LAWRENCE SAROFF
1801 Park Place, Brooklyn 33
AICHE, Filter Press

ROBERT E. SHARPLES
1932 Putnam Ave., Ridgewood 27
Debating Society, Cable, AICHE

DAVID YEE
153-39 61st Road, Flushing 67
SKT

JACK KROOP
2320 Aqueduct Avenue, New York 68

WILLIAM S. PUNTON
Newtown Turnpike, Westport, Connecticut

JOEL R. ALPER, 200 East 95th Street, Brooklyn 12. APO and Chi Epsilon
Vice-President, TBP, Editor of Survey, Band, Intramurals, ASCE. Joel's constant inquiry, "What do you mean?" explains how he got where he is.

GEORGE COGORNO, 1160 Third Avenue, New York 21. Alpha Phi Omega, ASCE. The beginning skier's skier. "Like, you know . . ."

WILLIAM J. DEASY, 615 East 178th Street, Bronx 57. ASCE Vice-President, Varsity Basketball, Varsity Volleyball, ODP, Newman Club, Intramurals. "Oh, sigh!"

GEORGE FEINSTEIN, 69-33 167th Street, Flushing 65. Fencing Club President, Varsity Fencing Team, Bowling Club, ASCE, Intramurals. The first words out of George's mouth were always "Did you do all the homework?"

CARL E. GERDES, 176 Evans Avenue, Freeport. ODP, Intramurals, ASCE. "I haven't eaten in a week."

ARTHUR E. GOULET, 1652 Popham Avenue, Bronx 53. AMS Vice-President, ASCE, Bowling Club, Swimming Club, Intramurals. Artie's standard excuse for not doing his work was "But I was at camp last weekend."

CHEMICAL
Day

Evening

CIVIL
Day

CIVIL HERBERT M. KASS, 117-01 Park Lane South, Kew Gardens 18. Varsity Fencing Team, ASCE. Herb would volunteer for anything.
Day

JOHN A. KEANE, 297 Pearsall Avenue, Jersey City, New Jersey. ODP, ASCE, Junior Varsity Basketball. John was always asking "Why?"

IRWIN J. KUGELMAN, 627 Linden Boulevard, Brooklyn 3. APO President, Freshman Bowling Tournament Manager, Bowling Club, ASCE, Intramurals. Irwin always held the specs in high regard.

RONALD MARSICO, 3617 15th Avenue, Brooklyn 18, ASCE, Survey Staff. "You idiot!"

JOHN J. MCCOY, 224 East 179th Street, Bronx 57. ODP, ASCE President, Newman Club Vice-President, Chi Epsilon, Tau Beta Pi, Student Council, Intramural Sports. "Bein' as how . . ."

RAYMOND L. MIHON, 159 Wythe Avenue, Brooklyn 11, ODP Vice-President, Chi Epsilon, ASCE, Athletic Association, Varsity Volleyball. "Ah reckon so."

DONALD E. NELSON, 170 State Street, Brooklyn 1. Chi Epsilon President, Tau Beta Pi, ODP President, Student Council, ASCE, Freshman and Sophomore Class President, Intramurals. "Oh, don't worry about it."

GARY S. SALZMAN, 64-10 Fitchett Street, Rego Park. AMS Pledgemaster, Chi Epsilon, Bowling Club President, ASCE, Survey Staff, Intramurals. Gary was always either smoking cigarettes or bumming them.

WILLIAM J. SCHMIDTZ, 41 Kimball Avenue, Yonkers. LSK, Chi Epsilon, ASCE, Bowling Club President, Intramurals. "I ain't saying nothing."

Evening

ALLAN V. BEERS
4672 Broadway, New York 40

WILLIAM J. BENNETT
715 50th Street, Brooklyn 20

HARRY JACKS
183 East 94th Street, New York 28
ASCE

PETER M. KIMM
2116 East 36th Street, Brooklyn 34

WILLIAM PAULUS, JR.
1441 East 10th Street, Brooklyn 30

MARVIN D. SCHNAPP
44 East Avenue, Freeport
ASCE

MERRITT G. TAYLOR
400 West 56th Street, New York 19

OTOKAR F. J. VON BRADSKY
61-51 Dry Harbor Road, Middle Village 79
ASCE

ELECTRICAL
Day

ELLIOT I. AXELBAND, 500 St. John's Place, Brooklyn 38. AIEE-IRE, Varsity Fencing Team. "Ax" will always be remembered for his "professional attitude," sarcasm, and cathodeless cathode-followers.

WILLIAM J. CAPUTI, 924 East 45th Street, Brooklyn 3. Chorus Director, Ski Club President, AIEE-IRE, Newman Club. To everyone's amazement, Bill got through Cooper with the mistaken idea that it was a correspondence course.

THEODORE I. FINE, 3139 Godwin Terrace, Bronx 63. AIEE-IRE, Expert on Fencing-times. "After we graduate we can try and understand; now let's just do it."





SHELDON B. FINK, 4715 Church Avenue, Brooklyn 3. S. Z. O., AIEE-IRE, Pioneer, Bowling Club. In his four years at Cooper, Shelly managed to find a formula for everything (or almost everything).

MARVIN N. GORDON, 2515 Olinville Avenue, Bronx 67. Cable Activities Editor, AMS, Pioneer, AIEE-IRE. Marv always managed to find time for weekends in Camp, mornings in the lobby, and afternoons in Coscia's.

MICHAEL J. JACOBS, 2115 Washington Avenue, Bronx 57. Institute of Radio Engineers, Intramural Volleyball. Mike occasionally had a smile on his face and a cheery word for everyone.

DONALD M. KISNER, 309 Rockaway Parkway, Brooklyn 12. SAC Chairman, Cable Senior Editor, A. P. Vice-Chairman, SKT, TBP, AIEE-IRE. The shortest route from Brooklyn to Manhattan was through Jackson Heights.

RALPH L. KNAPP, 114-66 114th Street, Ozone Park 20. Humanities Club President, Cable Literary Editor, A. P. Treasurer, AIEE-IRE. Ralph was never seen without a tie or with an engineering thought in his head.

ARTHUR L. LESSLER, 65 Shelter Lane, Roslyn Heights. SKT. Despite Artie's desperate attempts to outsmart weather and traffic, he seldom arrived on time for his 9:45 class.

STEPHEN A. LONGINOTTI, 237 East 59th Street, New York 22. Basketball, Volleyball, Sr. Class Vice-President, ODP. Steve ran up an impressive score in basketball, the Art School, and among his classmates.

PETER D. LUBELL, 20-80 28th Street, Long Island City 5. Pioneer Business Manager, A. P. Chairman, AIEE-IRE. Peter culminated his notorious career at C. U. by running his lab squad and the A. P. with an iron hand.

WARREN A. LUSHBAUGH, 151-17 22nd Avenue, Whitestone 57. ODP, AIEE-IRE. Warren's penchant for Math puzzles had some unexpected results. To the amazement of all, including himself, he made the Dean's Honor List.

ARTHUR I. NAMENSON, 1482 Montgomery Avenue, Bronx 53. SKT, AIEE-IRE, TBP. Arthur Namenson, nee Namenoff, spent his four years at Cooper in ascending from a dedicated student to "one of the boys."

GARY S. POPKIN, 1410 East Avenue, Bronx 62. Yacht Club Commodore, Cable Editor-in-Chief, SKT Vice-President, AIEE-IRE, Sailing Team. The seagoing bard of C. U. put up a four year fight against becoming an engineer. He lost.

SAUL PRAGER, 1080 Ocean View Avenue, Brooklyn 35. AIEE-IRE. Saul's secret was that he managed to get thirty hours out of every day. How else could he manage to do his work so well and still get it in on time?

ROBERT E. PUTTRE, 111-30 121st Street, South Ozone Park. GCAC Chairman, Rifle Team, ODP, TBP, AIEE-IRE. "Dr. Puttre" could be found checking blood pressures in the A. A. office or cornering girls in the lobby.

RALPH J. RANALLI, 2413 Lorillard Place, Bronx 58. Rifle Club President, ODP, AIEE-IRE. Ralph had the foresightedness to acquire the prettiest "Mech o' Mat" tutor to be found in Cooper.

RONALD M. RUDISH, 62 Herzl Street, Brooklyn 12. Pioneer Editor-in-Chief, APO, AIEE-IRE. The secret of Ron's success is that he was able to do all his work while traveling back and forth from Arlene's house.

JONATHAN L. SCHERE, 208 East 58th Street, Brooklyn 3. LSK, AIEE-IRE, Bowling Club, Intramurals. One of the quiet, yet capable men who inhabited 4DEE, Jonny spent his spare time at Bowling, LSKing, and . . .

STANLEY SCHWEITZER, 1892 Andrews Avenue, New York 53. Gold "C" Chairman, LSK, AIEE-IRE, Bowling, TBP. His loyalty to LSK was demonstrated when he refused to leave the house even though 'the walls came tumbling down.'

MARTIN C. SPOSILI, 949 Washington Avenue, Bronx 56. AIEE-IRE. Marty was the only man in the class who had the courage to raise his hand and answer questions about which he knew nothing.

ALFRED J. TEMPS, 70-24 Myrtle Avenue, Glendale 27. AIEE-IRE, Intramurals, TBP. Al went underground at the end of his freshman year, and when he again emerged, he was near the top of his class and a member of TBP.

OLEH J. TRETIAK, 72 Hamilton Avenue, Passaic, New Jersey. TBP, LSK, Bowling Club, AIEE-IRE. Oleh's cast iron pledgebook is still talked about in LSK. He was last seen trying to talk his profs out of giving some exams.

ELECTRICAL DONALD WEISS, 709 Church Avenue, Brooklyn 18. AIEE-IRE. Although he's only 5'6" tall, Don was the star of that great Section 5 Basketball Team.

Evening

CHARLES A. BISSEGGER, 67 Stevens Avenue, North Merrick. AIEE. Attending night classes was seriously threatening to interfere with Charlie's Friday night bowling.

DAVID K. CURRY, 751 McDonald Avenue, Brooklyn 16. AIEE-IRE, Tau Beta Pi. A man with tenacity as well as talent, Dave, despite several interruptions, finished his course at Cooper as one of the top men in his class.

ROBERT HONG, 186-26 Avon Road, Jamaica Estates. IRE. Bob is accomplishing the unheard feat of receiving a Master's Degree in E.E. at another school simultaneously with his Bachelor's at Cooper.

DONALD P. KENNEY, 469 76th Street, Brooklyn 9. IRE, Tau Beta Pi President. Though attempting to hide behind a quiet, unassuming nature, Don's talent and warm friendliness show through.

DONALD G. KNOX, 1792 East 4th Street, Brooklyn 23. IRE, TBP. The instructors won't be too sad to see Don leave; he always kept them on the straight and narrow by preventing them from propounding unproven theories.

JULIUS LEVINE, 1020 Walton Avenue, New York 52. AIEE. Neither rain nor snow, nor moving into a new house, nor commuting for a job in Schenectady could keep Julie from completing his course at Cooper.

FRANK E. BADER, 89-27 Desarc Road, Ozone Park 17, Student Council and JAC President, Pi Tau Sigma, ODP, McSorley's. A day with the cynical Six: "Oooh! Is this bad!" "What course is this?" (see Efrom)

MECHANICAL

Day

ALBERT K. Y. CHOW, 75-39 184th Street, Flushing 66. Student Bank, Athletic Association, Gold "C" Committee, AMS. Al, the tycoon of the Student Bank, applied ethics to engineering with disastrous results.

HENRY E. EFROM, 36 Metropolitan Oval, Bronx 62. Pioneer Circulation Manager, Pi Tau Sigma, ASME Chairman. (from Bader) "Can I get a word in?" "Of course I did it, but I handed it in." (see Kahrs)

MICHAEL H. GILDER, 104-37 119th Street, Richmond Hill 19. TBP, PTS, ASME, AMS, Cable, Tennis Club. Mike drinks so much coffee, he's contemplating brewing his own. He started by growing his own coffee strainer.

DANIEL I. HOFFMAN, 3152 Brighton 6th Street, Brooklyn 35. Alpha Mu Sigma. After shocking Europe and "snowing" Florida, Danny managed to stand still long enough to graduate.

DOUGLAS H. JOHNSON, 941 Revere Avenue, Bronx 65. Varsity Sailing Team, Athletic Association President, Green Camp Committee. This iron-willed boss of the AA left CU still trying to get the salt water out of his hair.

JACK KAHRS, 103 Poppy Avenue, Franklin Square. Basketball, Volleyball, AA Veep, Player of the Year, Four Year Award, ODP. (from Efrom) "Feed me, I'm the star." "When was this (dribble) due?" "I'll do it later." (see Kokot)

WILLIAM KOKOT, 3111 Brighton 1st Place, Brooklyn 35. ASME, Intramural Sports. (from Kahrs) "Don't get it dirty." "Yeh, but how far is it from Flushing." "I may panic!" (see Minkowitz)

THEODORE KROIN, 632 West 171st Street, New York 32. APO President, Pioneer, Blood Bank, ASME. Head vampire for APO's Blood Bank, Ted could always be counted on to fill a pint, or drain one, as the occasion demanded.

DAVID S. MARGOLIAS, 1411 Avenue N, Brooklyn 30. SKT Pledgemaster, Sports Editor of Pioneer, ASME. Dave got so bored at Boeing, that all he did was write letters to Joanne. Who else would get pinned by Air Mail?

SHELDON MINKOWITZ, 5114 Fort Hamilton Pkwy, Brooklyn 19. Senior Class President, Elections Comm., Chairman AA Gov. Bd. (from Kokot) "Just sign this list." "Boy! Are you stupid!" "What are you worrying about?" (see Osolin)

ROBERT W. OSOLIN, 58-16 219th Street, Bayside 64. ASME Vice-President, TBP, PTS, ODP, Basketball, President Junior Class. (from Minkowitz) "What! —are you crazy?" "Let's (munch) get some coffee." (see Bader)

PAUL F. PUCKMAN, 3468 4th Street, Oceanside. LSK Ruler, Pioneer Editor-in-Chief, ASME, Green Camp Committee. Joshua had nothing on this boy; the Ruler of LSK didn't even need trumpets to send the bricks flying.





ROBERT I. SCHOENFELD, 206 West 104th Street, New York 25. Alpha Mu Sigma Athletic Chairman, ASME. Women never bothered Bob, so he spent a year breaking up a "romance" between Lyn B. and Alfred U. (university).

ERNEST J. SCHULER, 20 Grant Street, Binghamton. TBP Veeep, PTS, ASME, Intramural Basketball, SKT. Ernie is living proof that all one needs to get through C. U. is hard work, perseverance, stamina, Turk, backbone, and LUCK!

ROBERT B. SCHWARTZ, 141-37 71st Avenue, Flushing 67. APO, Film Program, Blood Bank. Bob's ability to get things done without asking questions amazed everyone who knew him.

WILLIAM G. SPALTHOFF, 15 Evergreen Lane, New Hyde Park. ASME, Intramural Sports. "It's a snooze!"

ARTHUR TURK, 10 East 43rd Street, Brooklyn 3. SKT Social Chairman, IFC, Cable Business Manager, ASME, PTS. Artie, SKT's renowned Social Chairman, is holding the best social of his life this June.

JOSEPH F. VOLLARO, 1094 Coney Island Avenue, Brooklyn 30. Rifle Team Captain, PTS Veeep, TBP, ASME. Joe has the unique ability to keep the first project of the semester current when the last one is due.

MARTIN WEIHRAUCH, 47-08 91st Place, Elmhurst 73. LSK, Pi Tau Sigma, Tau Beta Pi, Manager of Varsity Volleyball, ASME. Marty, a quiet, unassuming guy, went to the top both scholastically, and in our hearts.

CHARLES H. WEINSTEIN, 621 Lefferts Avenue, Brooklyn 3. AMS, ASME. Take what Charlie says, divide it by a safety factor of 10, and you might have something which resembles the truth.

BARRY M. WOLF, 457 Georgia Avenue, Brooklyn 7. ASME, Chess Club, Intramural Sports, Arlene, Bryan. "I've got a good question for you."

SALOMON BIRENBAUM, 765 Bronx River Road, Bronxville. ASME. A clever, rapid worker is our Sol; / One whose executive ability we predict, / Will someday be realized by all.

SIGMUND BLACK, 99 Richmond Street, Lodi, New Jersey. ASME. Our attention was often held by Sig Black, / As he expounded on all sorts of fact; / For as we listened we soon did find, / That here is a bright and versatile mind.

FRANK C. BRAEMER, JR., 160 Carlton Avenue, Jersey City, New Jersey. ASME, TBP, PTS Treasurer, PSO. If the early bird always catches the worm, we know who his toughest rival will be.

SALVATORE V. CABIBBO, 414 43rd Street, Union City, New Jersey. ASME, TBP, PTS President, PSO Grand Master. All can naught but praises sing, / For this young man who has everything.

GERARD R. HILLENBRAND, 118-09 83rd Avenue, Kew Gardens. ASME, Tau Beta Pi President, Pi Tau Sigma President, PSO, Newman Club. One of the busiest men about our school, / With "better late than never" his general rule.

JOHN W. REITER, 5770 Amboy Road, Staten Island 9. ASME. You'll always find John calm yet keen, / Especially on pumps and fluid machines; / Tall and thin and a writer so rare, / We're sure you'll find none to compare.

OLEG M. RODZIANKO, Lake Road, Rockland Lake. ASME, Tau Beta Pi, Pi Tau Sigma. Not only is Oleg well known for his practicality, but he also takes the prize for originality.

TADAS V. STASKUS, 76 Belvedere Drive, Yonkers. ASME. Quiet Ted should get the golden key, / For being the only bachelor in the Evening M. E., / Though Ted doesn't have very much to say, / His positive answers always get an "A."

JOSEPH SVELICH, 1056 Glen Cove Road, Glen Head. ASME. Joseph quietly comes and goes / From Cooper U. to Glen Cove; / Though he does not have very much to say, / You'll notice that he always does okay.

ROBERT A. TALAMO, 201 Bay 13th Street, Brooklyn 14. ASME, Phi Sigma Omega. Whenever heat and oil queries are made in class, we all know that Bob is present with problems concerning that home of his.

THEODORE WATKIN, 68 Standish Road, Stamford, Conn. ASME. Stamford Conn. has produced its share / Of M. E.'s sound and rare; / But when Ted returns with his degree, / Even the New Haven will let him ride for free.

MECHANICAL Day

Evening

Alumni Association

"On this foundation—in this building—I trust that thousands yet unborn will here receive the inspiration of truth in all its native power and beauty, and find in it a source of inexpressible pleasure in spreading its transforming influence throughout the world."

It is now well known how Cooper's great plan was realized even in his own lifetime, and it is most strongly evident to us — among the "thousands yet unborn" students of whom Cooper spoke — how his projected wish has known a state of grand fulfillment. Commencing from this phase of our education, there falls now to us one of the innermost responsibilities of enlightenment — the propagation of knowledge to the people of the world and the generations that will come after us. Insofar as the inspiration of truth known to us in common continues to be regenerated, the Cooper Union will remain a living, organic entity. And it is through the Alumni that this truth is propagated.

Maintained for our common union, and in our common interest, is the Cooper Union Alumni Association. With a constantly growing membership — now approaching 2500 — its effectiveness in promoting the welfare of our Alma Mater increases proportionately.

Chapters of the Alumni Association in many cities throughout the United States keep the Cooper Union spirit alive among alumni who are far from Cooper Square. The "Alumni News," published bi-monthly, helps us to maintain contact with our colleagues and the life of the school itself. The Association offers to engineering members summer seminars at Green Camp; and to artists the Peter Cooper Gallery and a weekly drawing class are available. The Association also sponsors a review course in preparation for the Professional Engineers' License examinations which has enhanced the prestige of The Cooper Union far and wide. Artists and engineers alike gather for reunions at the monthly meetings, at the annual outing held at Green Camp, and at the annual Founder's Day Dinner-Dance where we have an opportunity to honor Peter Cooper and recognize our outstanding fellow alumni for their professional achievements and their services to our Alma Mater.

The tremendous response of the alumni to the Centennial Development Fund (they have given and pledged a million and a quarter!) and to Alumni Annual Giving represents the spirit of loyalty stimulated and fostered through many years by the Alumni Association, which has also contributed generously to these funds.

The Alumni Association represents an organ of the living body that is Cooper Union. It is through this very vital organ that we serve in keeping alive the ideal of Peter Cooper.

Cooper Union Alumni Association

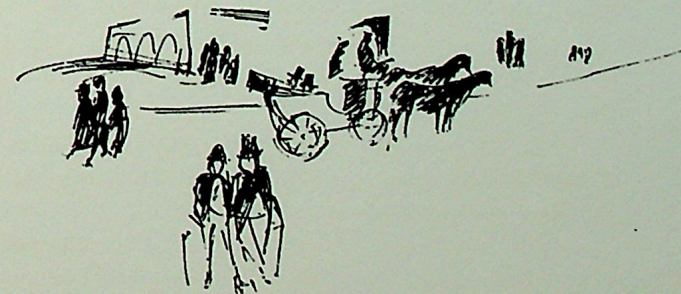
Laying the Cornerstone (conclusion)

"... You, MR. COOPER, with that liberality for which your name has become proverbial, and which has ever marked your career, have founded here an institution whose benefits cannot now be measured, but whose influences will be felt throughout our land for all time. You are about to erect, sir, for yourself, a monument prouder than any ever raised to hero, patriot, or sage. You have set your seal upon the hearts of your countrymen, and your name will be handed down with reverence and love from generation to generation, as the public benefactor and liberal philanthropist..."

"The Mayor then proceeded to use the trowel as desired, he was followed in this by MR. COOPER, MR. PETERSON, and MR. AMOS WOOD. The ceremony caused some little merriment, owing to the different methods of handling the masonic implements adopted by the various gentlemen. His Honor used the trowel as delicately as he would lift a pea on his silver fork. MR. COOPER, on the other hand, handled the implement and layed on the mortar with as bold and workmanlike a hand as though he had been brought up to the business; indeed, as a bystander observed, he took to the mortar like a brick. MESSRS. PETERSON and WOOD were, of course, quite at home in the business. In a metallic box beneath the stone were deposited a copy of the address which MR. COOPER delivered, some Bibles and Testaments in different languages, a copy of the Constitution of the United States, of Washington's Farewell Address, some contemporary publications and a few American coins.

"... Sir, the corner-stone of this institution is now laid. Thousands will watch its progress with the warmest interest, and from the lips and hearts of those, sacred prayers will daily ascend, that you may be long spared to witness the result of your munificence, and to continue in the enjoyment of the well-merited honor, regard, and confidence of all those who can appreciate all those qualities which dignify and ennoble men."

"The proceedings, which, considering the greatness of the work, were characterized throughout by a most republican absence of parade, then terminated."



"Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things . . ."

